MARVEL®

SPECIAL ISSUE!



MARVEL AGE®

35 FEB

A DAY IN THE LIFE OF MARVEL COMICS!™

PLUS: FULL-COLOR PHOTOS OF ALL YOUR BULLPEN FAVORITES!

FRY ③/ MORGAN

Stan Lee presents

MARVEL AGE®

On July 2, 1985 MARVEL AGE MAGAZINE reporters were crawling all over the Marvel Bullpen trying to keep up with the various editorial teams they were assigned to cover. Repeatedly editors asked "Who's idea was this?" Well, I gotta confess. This was all my idea.

It all started because I thought it would be neat to show what goes on around here on a typical day. After all, we're constantly getting requests from fans begging us to take them on a tour of the Bullpen. We keep telling folks that there really isn't anything exciting to see up here. Just an ordinary office with lots of desks, chairs, drawing tables, and people working. The interesting part is the final result, the printed comics themselves. It's incredibly difficult to show you the actual creative process because much of that takes place in the minds of the creators. In this issue of MARVEL AGE MAGAZINE, most of what we tell you about is external stuff—what you would see if you spent a day in the office. You'll get some idea of what the personalities of some of the editors are like, what's hanging up in their office, what they eat for breakfast, and what an average day at Marvel Comics is like. No one has ever presented such an inside look at a major comic book company before, and I doubt anyone ever will again. It's a bit of Marvel history and we hope you enjoy it.

Oops! I almost forgot to mention this issue's color photos. Despite MARVEL AGE MAGAZINE's ridiculously low, low price, we've been experimenting with running material in full color—check out the G.I. JOE animation cell in MARVEL AGE ANNUAL #1 and the SIX FROM SIRIUS 2 art last issue. We've got our fingers crossed that all the candid snaps reproduce perfectly, 'cause we'd like to run more in the future. If they turn out all dark and muddy, we're sorry and we'll try to work out the bugs in the future.

And how about this issue's cover?! We couldn't resist doing a take-off on our Annual cover and we hope you're just half as knocked out by it as we are. (You wouldn't believe how much some folks like getting their pictures on a comic book cover! Sheesherino!) We've included a guide to who's who in this very issue to help you identify your favorite editors. Some wise guy suggested that the cover also makes a great dartboard, which just goes to show, that whether you love us or hate us, this mag's for you!

SALICRUP'S SECTION

Newswatch, The Star Spotlight, and our humble and lovable letters column will all be back next issue. We just couldn't squeeze them in this issue due to our special cover story.

THE TOP TEN

Here we go again—it's time for the Marvel Top Ten! It's a list of the ten best-selling direct Marvel titles for the steaming hot month of August, 1985, as put together by our very own Director of Specialty Sales, **Carol Kalish!**

1—**X-MEN** #200
2—**SECRET WARS II** #6
3—**MARVEL HEROES FOR HOPE** #1
4—**X-MEN/ALPHA FLIGHT** #1
5—**MARVEL UNIVERSE** #1
6—**NEW MUTANTS SPECIAL** #1
7—**FANTASTIC FOUR** #285
8—**NIGHTCRAWLER** #2
9—**WEST COAST AVENGERS** #3
10—**ALPHA FLIGHT** #29

This month was a big one for premieres—four of our Top Ten were debuts! And the big mutant anniversary bash in **X-MEN** #200 didn't do too badly either!—A.P.

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The Mutant Report 18

Jim Shooter
Editor in Chief

Jim Salicrup
Editor and Design Director

Adam Philips
Assistant Editor

Dwight Jon Zimmerman
Coming Attractions

Craig Anderson, **Adam Blaustein**, **Nancy Brown**, **Bob Budiansky**, **Mike Carlin**, **Bobbie Chase**, **Margaret Clark**, **Don Daley**, **Tom DeFalco**, **Jo Duffy**, **Archie Goodwin**, **Mark Gruenwald**, **Bob Harras**, **Larry Hama**, **Mike Higgins**, **Sid Jacobson**, **Terry Kavanagh**, **Ralph Macchio**, **Howard Mackie**, **Rosemary McCormick-Lowy**, **Al Milgrom**, **Margie Neville**, **Ann Nocenti**, **Denny O'Neil**, **Jim Owsley**, **Carl Potts**, **Pat Redding**, **Louise Simonson**
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Irving Forbush
Called in sick

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Here is a complete checklist of what's happening in all the Marvel, Epic and Star titles bearing a **March** cover date.

A **Direct Sales** title is available only at selected outlets.
Shipping Date refers to the date the comics leave the printer.
A **Limited Series** is a title which runs only for a specific number of issues.
A **Graphic Novel** is a trade paperback-sized edition.

This month: the earth-shaking final chapter in the **SECRET WARS II** saga! The debut of the new **FIRESTAR Limited Series! Bruce Banner** assembles a new Hulkbuster team! And lots of surprising developments in **BALDER THE BRAVE, THE ETERNALS** and many more Marvel titles! Don't miss out on any of the action, because next month promises to be the month of the *Big Shakeup* in the Marvel Universe! Reserve the titles you want with your favorite comics shop owner now! Tomorrow might be too late!

MARVEL® COMING ATTRACTIONS

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...I WILL LEAVE YOU TO BASK IN THE GLOW OF THE WITCH-CHILD'S SOUL.
IT SHOULD NOT BE LONG BEFORE SUCH PURE AND FUNDAMENTAL EVIL BEGINS TO HAVE AN EFFECT, CORRUPTING YOU, RECASTING YOU IRREVOCABLY IN HER--
--AND, OF COURSE, MY-- IMAGE.

Titles shipping November 5, on sale November 26.

☐ **THE THING #33—The Grapplers** return! Women's wrestling as you like it! Though **Ben Grimm's** opinion might differ! 'Nuff Said. Written by **Mike Carlin** and penciled by **Ron Wilson**. 75¢.

☐ **DAREDEVIL #228—Matt's** life is falling apart! **Daredevil** is gone and things are getting worse because the **Kingpin** has won! Written by **Frank Miller** and drawn by **David Mazzucchelli**. 75¢.

☐ **PLANET TERRY #12**—The search for **Terry's** long-lost parents takes a strange twist when **Vermin the Vile, Terry's** supposed father, is given a happy surprise in "The Awful Truth" written by **Dave Manak**, penciled by **Warren Kremer** and inked by **Jacqueline Roettcher**. A Star Comic. 65¢.

☐ **PETER PORKER THE SPECTACULAR SPIDER-HAM #6—Peter Porker, J. Jonah Jackal** and the cub reporters are sent back in time and get trapped in London during the terrible blitz of World War II! "A Blitz in Time!" is written by **Steve Skeates**, penciled by **Mark Armstrong** and inked by **Joe Albelo**. A Star Comic. 65¢.

☐ **WEB OF SPIDER-MAN #12—Peter's** street gang problem continues. Only now, things have gotten worse because **Peter** has been marked for murder! "Law and Order" is written by **Peter David**, guest penciled by **Sal Buscema**

and inked by **Kyle Baker**. 75¢.

☐ **WEST COAST AVENGERS** #6—The cat side of **Tigra** is taking over! The only way **the West Coast Avengers** can save her is to journey to the dimension of **the Cat People**! But will they be greeted as welcomed guests . . . or attacked as hated invaders? "Quest for Cats" is written by **Steve Englehart**, penciled by **Al Milgrom** and inked by **Joe Sinnott**. 75¢.

☐ **THE NEW MUTANTS** #37—**The New Mutants** are about to learn one thing you should never, never, *never* do. Never make **the Beyonder** mad because when you do, you *die!* In this issue, all the mutants die—we're not kidding! Written by **Chris Claremont**, penciled by **Mary Wilshire** and inked by **Bill Sienkiewicz**. A **SECRET WARS II** cross-over. 75¢.

☐ **CLOAK AND DAGGER** #5—Police detective **Brigit O'Reilly** is betrayed by her own kind and transformed into a demonic vigilante! What this means to **Cloak** and **Dagger** can be described in only one word . . . "Vendetta!" Written by **Bill Mantlo**, guest penciled by **Terry Shoemaker** and inked by **Terry Austin**. 75¢.

☐ **SQUADRON SUPREME** #7—**Hyperion** of **the Squadron Sinister** takes over as the Hyperion of the Squadron Supreme! His goal—the destruction of the Squadron Supreme and the love of Power Princess! "Love and Death!" is written by **Mark Gruenwald**, guest penciled by **John Buscema** and inked by **Sam de la Rosa**. 75¢.

☐ **CONAN THE KING** #33—The followers of **Asura** join **King Conan's** army in the war against the kingdoms surrounding Aquilonia. But will even these reinforcements be enough to halt the treachery against **King Conan**—treachery directed by **High Priest Crassus**! "The Day of Wrath" is written by **Don Kraar** and drawn by **Mike Docherty**. 38 pages. $1.25.

☐ **THE MARVEL UNIVERSE DELUXE EDITION** #4—Trivia buffs call it the most entertaining reference for all the Marvel characters anywhere! From **Dormammu** through **Gargoyle**, learn everything you wanted to know, including powers, history, greatest victories, greatest foes, and the dark secrets of their past! Jam-packed with illustrations from your favorite artists, and to complete the package, a wraparound cover by **John Byrne** and **Joe Rubinstein**! Mando paper. $1.50.

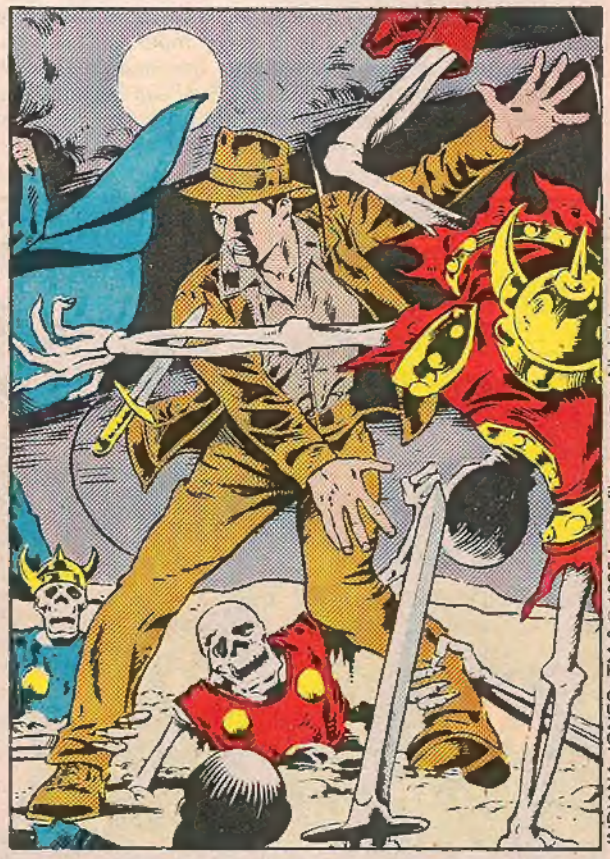
☐ **SWORDS OF THE SWASHBUCKLERS** #5—Civil war strikes **Haven** when **Black Bess** and her crew attack **Rader** and her **Swashbucklers**. Not only that, but they're all betrayed by the merciless Colonizers! "A House Divided" is written by **Bill Mantlo** and drawn by the new regular artist, **Geoff Isherwood**. An Epic Comic. Baxter paper. Direct Sales only. For Mature Readers. $1.50.

☐ **MOONSHADOW** #6—**Moonshadow** finds himself face-to-face with the hero of the war . . . himself! But only because he lived while others died! "Through the Window" is written by **J. Marc DeMatteis** and painted by guest-artist **Kent Williams**. An Epic Comic. Hudson paper. Direct Sales only. For Mature Readers. $1.50.

☐ **STARSTRUCK** #6—**STARSTRUCK's** final issue may also be **Brucilla's** last stand! She is accused of treason and **the Brigade**, **Verloona**, **the Baron** and almost everyone else on Rec Station 97 are against her! Will the mystery witness *please* sign in? And will she save **Brucilla**? "The Trial of Brucilla" is written by **Elaine Lee** and drawn by **Mike Kaluta**. An Epic Comic. Baxter paper. Direct Sales only. For Mature Readers. $1.50.

Titles shipping **November 12**, on sale **December 3**.

☐ **WALLY THE WIZARD** #12—Two stories mean double the fun for you—and twice as much trouble for **Wally**! Find out what we mean when **Wally** gets caught in the consequences of "The Misspelled Spell" written by **Don Arr** and drawn by **Howard Post**. But that's nothing compared to the sharp-shoting shenanigans that happen in "The Magic Bull's Eye" written by **Wally Green**, penciled by **Ben Brown** and inked by **Vince Colletta**. A Star Comic. 65¢.



INDIANA JONES: TM & © 1985 Lucasfilm Ltd (LFL) All rights reserved.

☐ **EWOKS** #6—A desire to become a great magician thrusts **Wicket** into a battle against the frightening **Ice Demon**. "The Ice Demon" is written by **Dave Manak**, penciled by **Warren Kremer** and inked by **Jon D'Agostino**. A Star Comic. 65¢.

☐ **THE AMAZING SPIDER-MAN** #274—**The Puma** was turned back once before but now—no more! **The Puma** is out for blood—**the Beyonder's**! And this time, **the Puma** has promised that he's going to get it! If **Spidey** gets in the way, too bad! Written by **Tom DeFalco**, guest penciled by **Rick Leonardi**. A **SECRET WARS II** Cross-Over. 75¢.

☐ **CAPTAIN AMERICA** #315—**Cap** is trapped by **the Porcupine**! At least that's what **the Serpent Society** thinks, because that's what **the Porcupine** wants them to know! If **the Porcupine** succeeds, his life of crime is over! If he fails . . . "The Hard Sell" is written by **Mark Gruenwald**, penciled by **Paul Neary** and inked by **Dennis Janke**. 75¢.

☐ **POWER PACK** #20—**The Power Pack** kids' world is about to come crashing down on them—literally! Their mother is on her deathbed! **Katie** is about to be sacrified! **The New Mutants** have been thrown to the demon-wolves! And Manhattan's about to be shunted into the demon realm of Limbo! "Turning Point" is written by **Louise Simonson**, and penciled and inked by **Bob McLeod**. 75¢.

☐ **MICRONAUTS** #18—Presenting . . . the Last Acroyear story! "And One Clear Call For Me—" is written by **Peter B. Gillis**, penciled by **Kelley Jones** and inked by **Danny Bulanadi**. 75¢.

☐ **ALPHA FLIGHT** #32—How do you lead a group of super heroes when you, yourself, have no powers? **Heather** finds out in "Short Story" written by **Bill Mantlo**, guest penciler **John Bogdanov**, inked by **Gerry Talaoc**. 75¢.

☐ **THE FURTHER ADVENTURES OF INDIANA JONES** #34—The moors of Scotland were never more menacing than this! The sorceror has the amulet! And he's not afraid to use it! Worse—it could mean the destruction of the Earth, and **Indy's** powerless to stop him! "Something's Gone Wrong Again!" is written by **Linda Grant**, penciled by **Steve Ditko** and inked by **Danny Bulanadi**. 75¢.

☐ **DAZZLER** #42—Is this **Dazzler's** swan song? If **Silence** has her way, it'll be curtains for **Dazzler**, and not even **the Beast** will be able to stop it! This is one final adventure that surprised even us! "Curtain" is written by **Archie Goodwin**, penciled by **Paul Chadwick** and inked by **Jackson Guice**. 75¢.

☐ **GROO** #13—The wandering mendicant finds his way into a town where his friend **the Sage** is royalty—and it's all **Groo's** fault! By **Sergio Aragones**, with help from **Mark Evanier**. An Epic Comic. 75¢.

☐ **THE VISION AND SCARLET WITCH (Limited Series)** #6—**The Avengers**, **Doctor Strange**, **Glamor** and **Illusion**, **Quicksilver**, **Crystal**, **Luna** and **Pietro** and **Wanda's** father, **Magneto**, are invited to a Thanksgiving celebration at **Vision** and **Scarlet Witch's** home. The party turns into a real blow-out when it's attacked by . . . **Magneto** and his **Brotherhood of Evil Mutants**?!? "No Strings Attached" is written by **Steve Englehart**, penciled by **Richard Howell**. Mando paper. 75¢.

☐ **FIRESTAR (Limited Series)** #1—Because *you* demanded it, the hot-shot heroine of **Spider-Man's** animated adventure show now has her own comic-book adventure! What happens to a super-powered mutant who is *not* found by **Professor X**? **Firestar** finds out when she becomes a student of the **White Queen** of **the Hellfire Club**! Guest Starring: **Kitty Pryde**, **the New Mutants**, **Professor X** and **Nightcrawler!** Written by **Tom DeFalco**, penciled by **Mary Wilshire** and inked by **Steve Leialoha**. Mando paper. 75¢.

☐ **THE OFFICIAL MARVEL COMICS INDEX TO THE FANTASTIC FOUR** #4—The complete low-down, including detailed synopses, color cover reproductions and story and art credits from **FANTASTIC FOUR** #76 through approximately #99. Compiled by **George Olshevsky**. $1.25.

☐ **SAVAGE SWORD OF CONAN** #121—The price—and the stakes—get higher and higher when two opposing villages compete for **Conan's** service to destroy the other faction! "The Fountain of Umir" is written by **Larry Yakata** and drawn by **Rudy Nebres**. A Marvel Magazine. $1.50.

☐ **THE ONE** #4—The American and Soviet super humans clash! And **the One** fights an even greater evil! Written and drawn by **Rick Veitch**. An Epic Comic. Baxter paper. Direct Sales only. For Mature Readers. $1.50.

Titles shipping November 19, on sale December 10.

☐ **MARVEL AGE MAGAZINE** #36—This month **MARVEL AGE** focusses on **Frank Miller's** newest work on **DAREDEVIL**, **ELEKTRA** and more! Our Expanded Newswatch looks at upcoming events in **THOR**, **DOCTOR WHO** and **MARVEL TALES**, while the Mutant Report covers the **Mary Wilshire** story! Also, **Fred Hembeck** meets . . . **Ms. Marvel**?! Plus our usual Coming Attractions, Marvel Age and the latest in reader's mail! Direct Sales only. 35¢. Cheap.

☐ **ROYAL ROY** #6—The evil **Baron Von Krunch** wants the secret power of Cashalot! And he follows **Prince Roy** through the great tunnels beneath the Castle of Cashalot to find it in "The Secret of Cashalot" written by **Mort Gerberg**, penciled by **Warren Kremer** and inked by **Jon D'Agostino**. A Star Comic. 65¢.


...CAGE.
YEAH, COP.
CAUGHT YOUR ACT ACROSS THE STREET. TAKES A BIG MAN TO GUN DOWN THREE PUNKS.
TYRONE KING-- TOUGH COP.
LISTEN, COP.
YOU'RE DOING MY PARTNER WRONG. IRON FIST'S LADY-- MISTY KNIGHT-- SHE'S GOT HER HEAD MESSED UP. THAT'S HER PROBLEM.
ME? WELL, I'M YOURS.

☐ **MUPPET BABIES** #6—**Scooter** runs the world in this wild adventure that pits **the Muppet Babies** against spies, robots and some really weird computers! "If I Ran the World" is written by **Stan Kay** and drawn by **Marie Severin**. A Star Comic. 65¢.

☐ **GETALONG GANG** #6—A stranger comes to Green Meadow and literally turns the town and the lives of **the Get Along Gang** upside down! "A Stranger in Town" is written by **Dave Manak**, penciled by **John Costanza** and inked by **Jacqueline Roettcher**. A Star Comic. 65¢.

☐ **THE INCREDIBLE HULK** #317—There's a new Hulk-buster team in town! **Bruce Banner's** formed them! But the trick is convincing them to go after the Man Monster! "You're Probably Wondering Why I Called You Here Today . . . " is written and drawn by **John Byrne** with an inking assist by **Keith Williams**. 75¢.

☐ **CONAN** #180—The epic of "The End of All There Is" becomes even more bloody when **Conan** and **Kelv** are trapped in the middle of a pogrom against witches! The king

wants the head of the top witch **Anit Renrut**! And he doesn't care how many people he has to kill to get it! "Witches' Keep" is written by **Jim Owsley**, penciled by **John Buscema** and inked by **Bob Camp**. 75¢.

☐ **THE AVENGERS** #265—**The Beyonder** has gone mad! **Captain America** is his hostage! Can **the Avengers** rescue him? Written by **Roger Stern**, penciled by **John Buscema** and inked by **Tom Palmer**. A **SECRET WARS II** Cross-Over. 75¢.

☐ **MARVEL TALES** #185—Part two of the classic confrontation between **Spidey** and **the Lizard**! Reprinting the adventure from **AMAZING SPIDER-MAN** #45, "Spidey Smashes Out" is written by **Stan Lee**, penciled by **John Romita** and inked by **Mike Esposito**. 75¢.

☐ **X-MEN** #203—Last issue, **Rachel/Phoenix** brutally rebuffed **the Beyonder**! This issue . . . **the Beyonder** *reacts!* Written by **Chris Clarmont**, penciled by **John Romita Jr.** and inked by **Al Williamson**. A **SECRET WARS II** Cross-Over. 75¢.

☐ **POWER MAN AND IRON FIST** #122—**Misty's** feelings about **Danny** become bitterly entangled in an emotional web that threatens to ruin her life! Meanwhile, **Power Man** and **Iron Fist** find themselves in the ultimate peril when they confront the brother of **the Dragon King** in "What's Eating Misty?" written by **Jim Owsley**, penciled by **Mark Bright** and inked by **Jerry Acerno**. 75¢.

☐ **THE SWORD OF SOLOMON KANE** #4—**Solomon Kane** is captured by a Portugese pirate ship—and awakens to find himself a prisoner in an Arab camp. Treachery and upheaval in the world of Islam force **Kane** to exercise his Puritan "ethics." Written by **Ralph Macchio**, penciled by **Mike Mignola** and inked by **Al Williamson**. 75¢.

☐ **G.I. JOE** #45—**Ripcord** takes off by himself to Cobra Island to find **Candy**. But what he doesn't know is—he's not alone! "In Search of Candy" is written by **Larry Hama**, penciled by **Rod Whigham** and inked by **Andy Mushynsky**. Mando paper. 75¢.

☐ **THE ETERNALS (Limited Series)** #6—**The Eternals** are betrayed by the one they trust most! Will this give **the Deviants** the chance they need for total victory? "The Magnificent Obsession" is written by **Peter B. Gillis** and drawn by **Sal Buscema**. Mando paper. 75¢.

☐ **THE PUNISHER (Limited Series)** #3—Is **the Kingpin** dead? All the crime lords are dying to find out! And it looks like **the Punisher** is about to join them! "Slaughter Day" is written by **Steven Grant**, penciled by **Mike Zeck** and inked by **John Beatty**. Mando paper. 75¢.

☐ **BALDER THE BRAVE (Limited Series)** #3—**Balder** gets new powers! But will he discover what they are in time to use them against the unbeatable foe who holds **Karnilla** as hostage? Written by **Walt Simonson** and drawn by **Sal Buscema**. Mando paper. 75¢.

☐ **MARVEL SAGA** #4—Special Mutant Issue! The complete origin of **Professor X**! The Origin of **Cyclops** and **the Juggernaut**! Plus: the complete origin of **Thor**, the origin of **Ant-Man** and the fateful first meeting of **the Sub-Mariner** and **Doctor Doom**! For history buffs, and Marvel fans everywhere, this illustration packed linear history of the Marvel Universe is the buy of the month! Cover by **Ron Frenz**. Mando paper. $1.00.

☐ **MARVEL FANFARE** #25—**Tyndall's** search for the evil **Lord Raven** continues in part two of this special **Weird World** trilogy written by **Doug Moench**, penciled by **Pat Broderick** and inked by **Brett Breeding**. Hudson paper. Direct Sales only. $1.50.

Titles shipping **November 26** and on sale **December 17.**

☐ **CARE BEARS** #3—Why are **the Care Bear Cousins** so sad? Their home, the Forest of Feelings, has turned blue! Who would dare do such a terrible thing? "Blue Who?" is written by **Stan Kay**, penciled by **Howard Post** and inked by **Roberta Edelman**. A Star Comic. 65¢.

☐ **FANTASTIC FOUR** #288—**Doctor Doom** is back! 'Nuff said! Written and penciled by **John Byrne** and featuring the return of the FF's most famous inker, **Joe Sinnott**! 75¢.

☐ **IRON MAN** #204—**Tony Stark** has his fortune again! Now, what's he going to do with it? Written by **Denny O'Neil**, penciled by **Mark Bright** and inked by **Ian Akin** and **Brian Garvey**. 75¢.

☐ **PETER PARKER THE SPECTACULAR SPIDER-MAN** #112—It's Christmas time, but even during this season of good cheer, **Peter Parker** has nothing to be happy about—he's going to spend Christmas at home alone! This special Christmas story is written by **Peter David**, penciled by **Mark Beacham** and inked by **Brett Breeding**. 75¢.

☐ **STAR WARS** #104—**Luke, Leia, Han** and their friends fly to Zeltros to enlist their aid in the war against **the Nagai**, only to have the war follow them! "Nagais and Dolls" is



Spidey goes berserk! And that means **JJJ's** in trouble! Coming soon in **Web of Spider-Man**!

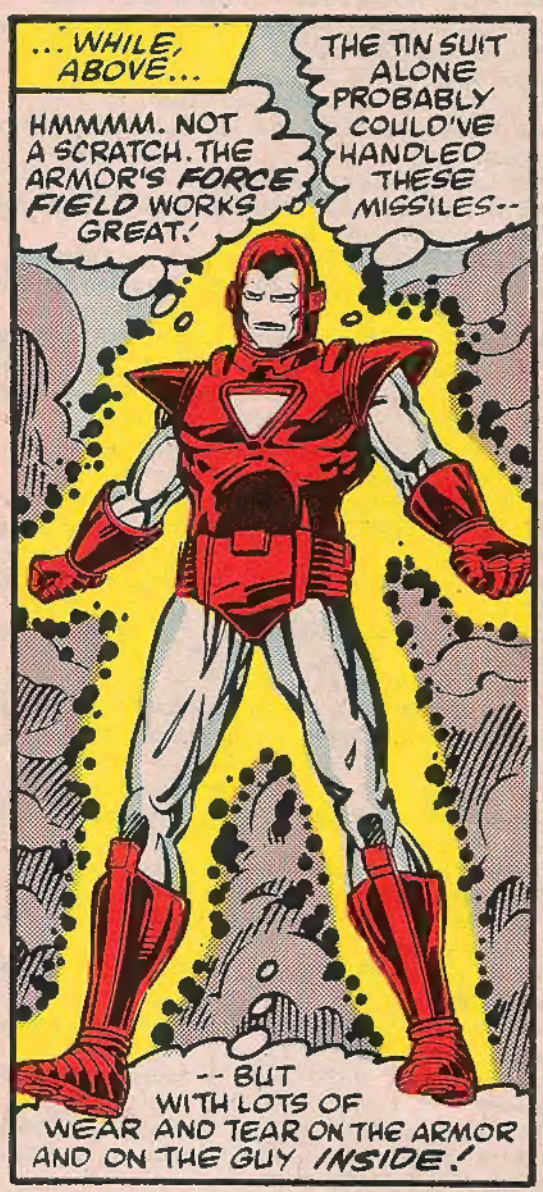
written by **Jo Duffy**, penciled by **Cynthia Martin** and inked by **Art Nichols**. 75¢.

☐ **THOR** #365—**Thor** makes a special appearance to claim his legacy! But how can that be? **Loki** has turned him into the Thunder *Frog!* Written and drawn by **Walt Simonson**. 75¢.

☐ **X-FACTOR** #2—His name is **Tower**, and he's packed with power! He's made **the Beast** a believer, because **Tower** kidnapped him for his master who wants to use **the Beast** for a series of dangerous genetic experiments! "Bring Me the Head of Hank McCoy" is written and inked by **Bob Layton** and penciled by **Jackson Guice**. 75¢.

☐ **THE TRANSFORMERS** #14—A rock concert gets some real heavy metal action when it is invaded by **the Autobots** and **Decepticons**! Featuring the debut of the new Autobots: **Hoist**, **Grapple**, **Skids**, **Tracks** and **Smokescreen**! "Rock and Roll Out" is written by **Bob Budiansky**, penciled by **Don Perlin** and inked by **Al Gordon**. Mando paper. 75¢.

☐ **ELFQUEST** #8—The flashback begun last issue concludes with the revelation of what happened to **Madcoil** and how **Cutter** became the chief of the **Wolfriders**. Meanwhile, a natural disaster strikes the village and only **the Wolfriders** can save it. An Epic Comic. Mando paper. 75¢.


...WHILE, ABOVE...
HMMMM. NOT A SCRATCH. THE ARMOR'S FORCE FIELD WORKS GREAT!
THE TIN SUIT ALONE PROBABLY COULD'VE HANDLED THESE MISSILES--
--BUT WITH LOTS OF WEAR AND TEAR ON THE ARMOR AND ON THE GUY INSIDE!

☐ **SECRET WARS II (Limited Series)** #9—The *final chapter!* What happens here will affect the future of the whole Marvel Universe! It marks the end of one universe and the beginning of another! Written by **Jim Shooter**, penciled by **Al Milgrom** and inked by **Steve Leialoha**. Mando paper. $1.25.

☐ **SECTAURS** #5—**Dargon** disappears! Where he emerges, only **the Fairy Queen** can say in "Fairy Tales Do Come True" written by **Bill Mantlo**, penciled by **Steve Geiger** and inked by **Joe Delbeato**. Mando paper. 75¢.

☐ **THE OFFICIAL MARVEL INDEX TO MARVEL TEAM-UP** #3—Want to know what happened in **MARVEL TEAM-UP** #'s 51 through 75? Want to know who the creative teams were, who guest-starred, what significant developments happened—and why? Then this is the index for you! The complete story synopses, full color cover reproductions, the full details on who did what. Compiled by **George Olshevsky**. Direct Sales only. Mando paper. $1.25.

☐ **DOCTOR WHO** #18—The climax of "Tides of Time" written by **Steve Parkhouse** and drawn by **Dave Gibbons**. Plus: the long-awaited "Timeslip" and Twilight of the Silurians" stories. **Patrick Daniel O'Neill** reveals who **the Doctor's** most persistent foes are in "Recurring Evils" and "Who Knows" gives you the latest Whovian info. Plus our usual "Who Cares" letters column. Direct Sales only. Baxter paper. $1.50.

☐ **SIX FROM SIRIUS II (Limited Series)** #2—**Jakosa Lone** and his team, while awaiting deportation and probable death, realize that the very thing the Sirius Swarm has been searching for is the gateway into another dimension! Written by **Doug Moench** and painted by **Paul Gulacy**. An Epic Comic. Direct Sales only. Baxter paper. For Mature Readers. $1.50.

☐ **COYOTE** #16—The two most powerful men in this world meet in the USSR; but with **the Trickster** on hand, trouble is not far behind! Guest-starring **the Djinn**, **Scorpio Rose**, the Shadow Cabinet and the Venusians! Final issue! "Flying United" is written by **Steve Englehart**, penciled by **Charles Truog** and inked by **Frank Springer**. An Epic Comic. Direct Sales only. Baxter paper. For Mature Readers. $1.50.

☐ **SAVAGE TALES** #3—Talk about graphic story blockbusters, this hard-hitting anthology magazine has 'em! "Blood and Gutz" Part 3 by **Will Jungkuntz**, "Skywarriors" Part 3 by **Herb Trimpe**, "The Tunnel Rat" Part 2 by **Mike Golden** and *more!* A Marvel Magazine. For Mature Readers. $1.50.

☐ **TIMESPIRITS** #8—The saga of **Doot** and **Cusick the Tuscarora** could end right here. A llami, possessed by a crazed Yeti! The Talking Fish have the power of countless souls within their reach. Only a **Timespirit** could prevent catastrophe. But on the holy mountain their powers don't work! Final Issue?! Written by **Steve Perry** and drawn by **Tom Yeates**. An Epic Comic. Baxter paper. Direct Sales only. For Mature Readers. $1.50.

☐ **EPIC ILLUSTRATED** #34—The final issue! And the greatest line-up of talent ever! **John Byrne**, **Barry Windsor-Smith**, **Terry Austin**, **Alan Moore**, **Al Williamson**, **Rick Veitch**, **Berni Wrightson**, **Jim Starlin**, **Roy Thomas**, **Arthur Suydam**, **Sandy Plunkett**, and many more. Plus: the winners of the Atlanta Fantasy Fair Comics Story Contest! What a way to go! An Epic Magazine. For Mature Readers. Hudson and Baxter paper. $2.50.

MORE COMING ATTRACTIONS

Titles shipping in **December.**

FRAGGLE ROCK #7
STRAWBERRY SHORTCAKE #7
THUNDERCATS #3—by **Michelinie, Mooney** and **Breeding.**
MISTY (Limited Series) #3—by **Robbins.**
THE THING #34—by **Carlin** and **Wilson.**
DAREDEVIL #229—by **Miller** and **Mazzuchelli.**
THE NEW MUTANTS #38—by **Claremont, Wilshire** and **Sienkeiwicz.**
WEB OF SPIDER-MAN #13—by **Michelinie, Harris** and **Baker.**
WEST COAST AVENGERS #7—by **Englehart, Milgrom** and **Sinnott.**
SQUADRON SUPREME #8— by **Gruenwald, Hall** and **de la Rosa.**
MARVEL UNIVERSE DELUXE EDITION #5
TOP DOG #7
HEATHCLIFF #7
THE AMAZING SPIDER-MAN #275—by **DeFalco, Frenz** and **Rubinstein.**
CAPTAIN AMERICA #316—by **Gruenwald, Neary** and **Janke.**
POWER PACK #21—by **L. Simonson, McLeod** and **Wiacek.**



Meet **Khoryphos** the musician—the latest addition to **the Eternals!**

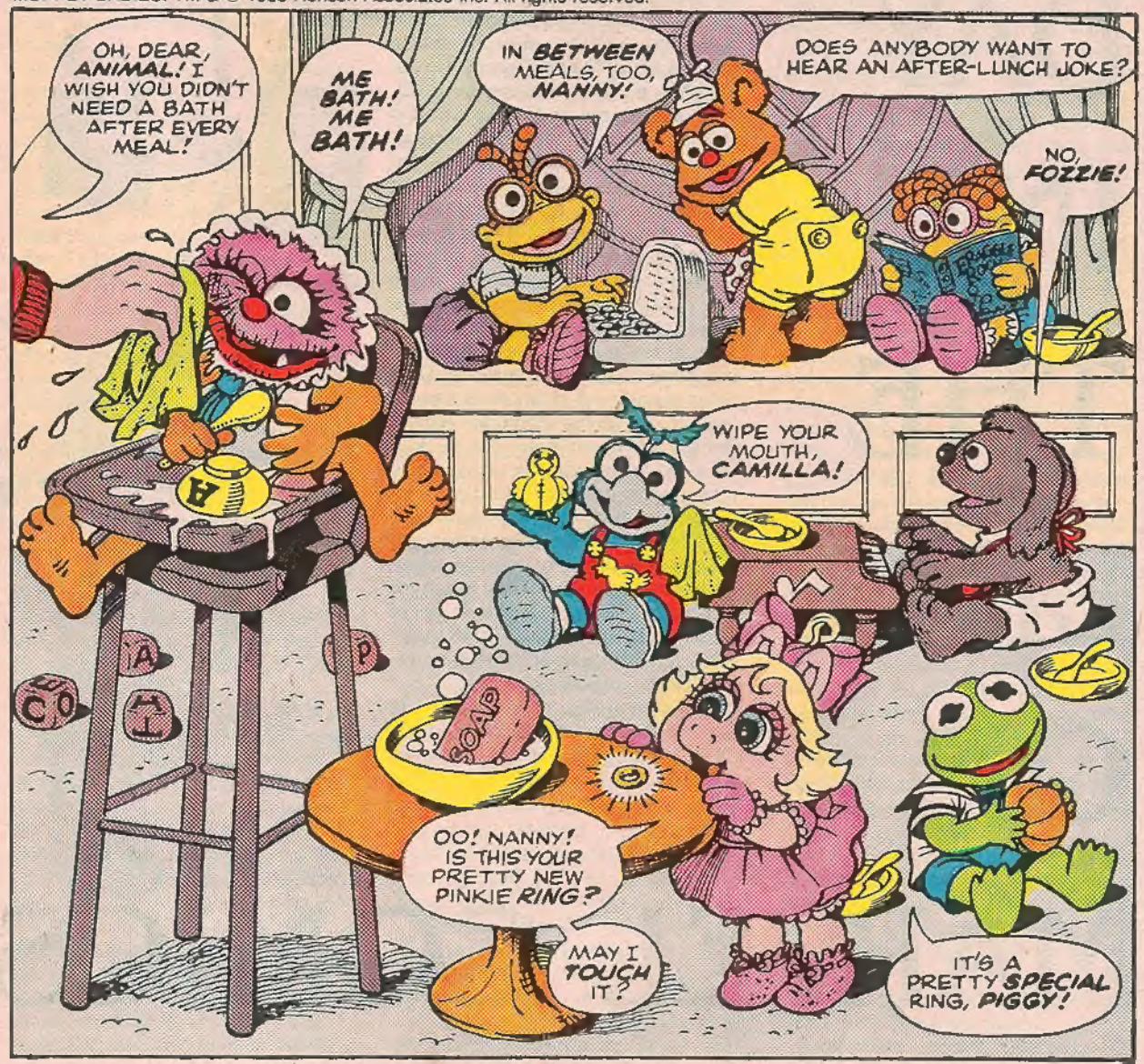
MICRONAUTS #19—by **Gillis, Jones** and **Bulanadi.**
ALPHA FLIGHT #33—by **Mantlo, Bogdanov** and **Talaoc.**
DOCTOR STRANGE #76
GROO THE WANDERER #14—by **Aragonés** with **Evanier.**
THE VISION AND SCARLET WITCH (Limited Series) #7—by **Englehart** and **Howell.**
FIRESTAR #2—by **DeFalco, Wilshire** and **Leialoha.**
THE OFFICIAL MARVEL INDEX TO THE FANTASTIC FOUR #5—compiled by **Olshevsky.**
SAVAGE SWORD OF CONAN #122—by **Kraar** and **Chan.**
THE SISTERHOOD OF STEEL #8—by **Marx** and **Vosburg.**
BOZZ CHRONICLES #2—by **Michelinie** and **Blevins.**
MARVEL AGE MAGAZINE #37
THE INCREDIBLE HULK #318—by **Byrne.**
THE AVENGERS #266—by **Stern, J. Buscema** and **Palmer.**
CONAN #181—by **Owsley, J. Buscema** and **Camp.**
MARVEL TALES #186—by **Lee, Romita** and **Esposito.**
X-MEN #204—by **Claremont, Romita Jr.** and **Williamson.**
G.I. JOE #46—by **Hama, Whigham** and **Mushynsky.**
THE ETERNALS #7—by **Gillis** and **S. Buscema.**
THE PUNISHER (Limited Series) #4—by **S. Grant, Zeck** and **Beatty.**
MARVEL SAGA #5
DREADSTAR #23—by **Starlin** and **de la Rosa.**
FANTASTIC FOUR #289—by **Byrne** and **Sinnott.**
IRON MAN #205—by **O'Neil, Bright, Akin** and **Garvey.**
PETER PARKER #113—by **David** and **Von Eeden.**
THOR #366—by **W. Simonson.**
X-FACTOR #3—by **Layton** and **Guice.**
THE TRANSFORMERS #15—by **Budiansky, Perlin** and **Gordon.**
ELFQUEST #9—by **W.** and **R. Pini.**
THE OFFICIAL MARVEL INDEX TO MARVEL TEAM-UP #4—compiled by **Olshevsky.**
DOCTOR WHO #19—by **Parkhouse** and **Gibbons.**
ALIEN LEGION #12—by **Zelenetz, Stroman** and **Emberlin.**
SIX FROM SIRIUS II (Limited Series) #3—by **Moench** and **Gulacy.**

Titles shipping in **January.**

THE THING #35—by **Carlin** and **Wilson.**
DAREDEVIL #230—by **Miller** and **Mazzuchelli.**
THE NEW MUTANTS #39—by **Claremont, Wilshire** and **Sienkeiwicz.**
WEB OF SPIDER-MAN #14—by **Michelinie, Harris** and **Baker.**
WEST COAST AVENGERS #8—by **Englehart, Milgrom** and **Sinnott.**
PLANET TERRY #13
PETER PORKER THE SPECTACULAR SPIDER-HAM #7
CLOAK AND DAGGER #6—by **Mantlo, Shoemaker** and **Austin.**
RED SONJA #13—by **L. Simonson** and **Wilshire.**
SQUADRON SUPREME #9 — by **Gruenwald, Hall** and **de la Rosa.**
CONAN THE KING #34—by **Kraar** and **Docherty.**
MOONSHADOW #7—by **DeMatteis** and **Muth.**
SWORDS OF THE SWASHBUCKLERS #6—by **Mantlo** and **Isherwood.**
THE AMAZING SPIDER-MAN #276—by **DeFalco, Frenz** and **Rubinstein.**
CAPTAIN AMERICA #317—by **Gruenwald, Neary** and **Janke.**
POWER PACK #22—by **L. Simonson, McLeod** and **Wiacek.**
MICRONAUTS #20—by **Gillis, Jones** and **Bulanadi.**
ALPHA FLIGHT #34—by **Mantlo, Bogdanov** and **Talaoc.**
WALLY THE WIZARD #13

THE FURTHER ADVENTURES OF INDIANA JONES #35—by **L. Grant, Ditko** and **Bulanadi.**
EWOKS #7
GROO THE WANDERER #15—by **Aragonés** with **Evanier.**
FIRESTAR (Limited Series) #3—by **DeFalco, Wilshire** and **Leialoha.**
THE VISION AND SCARLET WITCH (Limited Series) #8—by **Englehart, Howell** and **Mooney.**
THE OFFICIAL MARVEL INDEX TO THE FANTASTIC FOUR #6—compiled by **Olshevsky.**
SAVAGE SWORD OF CONAN #123
THE ONE #5—by **Veitch.**
MARVEL AGE MAGAZINE #38
THE INCREDIBLE HULK #319—by **Byrne** with **Williams.**
THE AVENGERS #267—by **Stern, J. Buscema** and **Palmer.**
CONAN #182—by **Owsley, J. Buscema** and **Camp.**
MARVEL TALES #187—by **Lee, Romita** and **Esposito.**
X-MEN #205—by **Claremont, Romita Jr.** and **Williamson.**
POWER MAN AND IRON FIST #123—by **Owsley, Bright** and **Acerno.**
ROYAL ROY #7
MUPPET BABIES #7
GET ALONG GANG #7
THE SWORD OF SOLOMON KANE (Limited Series) #5—by **Macchio, Bogdanov** and **Williamson.**
G.I. JOE #47—by **Hama, Whigham** and **Mushynsky.**
THE PUNISHER (Limited Series) #5—by **S. Grant, Zeck** and **Beatty.**
BALDER THE BRAVE (Limited Series) #4—by **W. Simonson** and **S. Buscema.**
MARVEL SAGA #6
MARVEL FANFARE #26—by **Moench, Broderick, Akin** and **Garvey.**
FANTASTIC FOUR #290—by **Byrne** and **Sinnott.**
IRON MAN #206—by **O'Neil, Bright, Akin** and **Garvey.**
PETER PARKER #114—by **David, Von Eden** and **Breeding.**
THOR #367—by **W. Simonson.**
X-FACTOR #4—by **Layton** and **Guice.**
STAR WARS #105—by **Duffy, Martin** and **Gordon.**
CARE BEARS #4
TRANSFORMERS #16—by **Budiansky, Perlin** and **Gordon.**
ELFQUEST #10—by **W.** and **R. Pini.**
SECTAURS #6—by **Mantlo, Geiger,** and **Delbeato.**
DOCTOR WHO #20
SAVAGE TALES #4
SIX FROM SIRIUS II (Limited Series) #4—by **Moench** and **Gulacy.**

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OH, DEAR, ANIMAL! I WISH YOU DIDN'T NEED A BATH AFTER EVERY MEAL!
ME BATH! ME BATH!
IN BETWEEN MEALS, TOO, NANNY!
DOES ANYBODY WANT TO HEAR AN AFTER-LUNCH JOKE?
NO, FOZZIE!
WIPE YOUR MOUTH, CAMILLA!
SOAP
OO! NANNY! IS THIS YOUR PRETTY NEW PINKIE RING?
MAY I TOUCH IT?
IT'S A PRETTY SPECIAL RING, PIGGY!

BEHIND THE LINES

A DAY IN THE LIFE OF MARVEL COMICS









Here at MARVEL AGE MAGAZINE, we've been receiving lots of letters asking questions like "How do you guys put those comics together?" and "What do all those editors, assistant editors and everybody else do?" Well, since only a few people have the chance to tour Marvel's offices, MARVEL AGE MAGAZINE editor **Jim Salicrup** decided to respond to these questions with an in-depth article about a day at Marvel Comics. He got together all the available MARVEL AGE freelancers and assigned each one to an editorial team, with instructions to take copious notes on the day's business as well as the day's silliness. And so, on the morning of July 2, 1985, the MARVEL AGE staff gathered here at 387 Park Avenue South to record for posterity a typical day at Marvel Comics. Naturally, we couldn't follow everyone around, what with all the people here — the legal department, sales department, direct sales department, promotions, licensing, as well as the mailroom, Marvel Books, and much more. We stuck to the editorial department, who actually put the comics together, most of whom work on the tenth floor, with the exceptions of **Eliot Brown**, **Bob Harras** and **Margie Neville**, who share an office on the eleventh floor. **Andy Mushynsky** was given the enviable job of photographing the Marvel staff in action, and Jim played ringmaster, co-ordinating the proceedings.

And so, here it is, for your edification and enjoyment — A DAY IN THE LIFE OF MARVEL COMICS!

At 8:40 AM, twenty minutes before the work day officially begins, the office is quiet. Only a few people have arrived: production artists, interns, art apprentices. They're sitting around chatting, drinking coffee and relaxing before the work day begins. Jim Salicrup, Andy Mushynsky (ace G.I. JOE inker and our photographer for the day) and twelve MARVEL AGE MAGAZINE reporters are here, too, but that's hardly a normal situation.

Mark Gruenwald arrives, wearing a snappy looking "Prisoner" t-shirt, and heads for his office to do word balloon placement on an issue of CAPTAIN AMERICA. Mark's office is pretty alarming lately — aside from his and **Howard Mackie's** desks, a file cabinet, some shelves and a couch with built-in file drawers, the office is furnished with a variety of cardboard boxes. They're piled everywhere, haphazardly stacked and forming a giant arch over the couch. The reason they're there is that Mark is moving to a new apartment over the July 4th holiday, and has been collecting boxes over the past few weeks to put his things in.

At 9:00 AM the work day officially starts. The production crew starts working on the leftover work from yesterday. In Mark's office, Mark finishes up the balloon placements and eats a banana. Over in the Star Comics offices, Assistant Editor **Nancy Leigh Brown** arrives and begins her day with a cigarette and a phone call. The Star office is a study in contrasts — Nancy's desk is very organized, and everything on it is in neat piles. Her pens and pencils stand in pencil cups, and everything on the bulletin board is easy to find and read. On the other hand, Editor **Sid Jacobson's** desk is a mass of paper and notes stacked a foot high. There are even used coffee cups pushed towards the back of the desk. Sid's bulletin board has unfathomable scraps of paper tacked on top of one another with no apparent rhyme or reason.

The Star office's most unusual feature, though, is a large red fire hydrant sitting at the back of the office. Could it be **Top Dog's**?

Mike Carlin arrives at his office at 9:10 AM, chatting with Margie Neville of the Special Projects offices. Mike's carrying his usual liquid breakfast: two light coffees, a bottle of seltzer and a pint of grapefruit juice. He and Margie both attended the same party the night before (as did several other Bullpenners), and they are talking about how sick Margie feels.

The Mike office is small and cramped despite its lack of unnecessary furniture. There are two desks, a flat file for artwork, one extra chair, a bookcase filled with comics and miscellaneous stuff, and a rotating comics rack that says "Hey kids, comics!" on top. Mike's desk is a mess, and has small toys scattered here and there. The walls are decorated with posters, comic book panels featuring DC Comics editor **Julius Schwartz**, and photocopied pictures of **Ed Grimley**. On top of the bookcase is a plastic **Michelin Man**.



mmmphhy

Mike

Carlin

Mark Gruenwald settles down to what he calls "the first round of mistake-hunting" on THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE DELUXE EDITION #2 at 9:15 AM. He reads the typeset copy which has been roughly laid out and taped down to the pages along with the main figure illustrations, to judge how it'll fit. Among the mistakes he finds is that while the "Chemistro" entry lists all three Chemistros, the history section only goes up to the end of the *first* Chemistro's criminal career. He has to add several paragraphs. Mark then has to solve a problem in the book's layout, to make the second pages of each character's entry look more interesting.

Over in Mike Carlin's office, Mike fills out release forms for THE TRANSFORMERS for copyright holders Hasbro-Bradley. Mike mentions the fact that there are two upcoming TRANSFORMERS stories drawn by **Herb Trimpe** and **Tom Palmer**, and he needs to call Herb sometime today to see if he can draw the covers. He warns the MARVEL AGE reporter. "Don't forget to mention Ed Grimley — he's a big part of my editorial mmmphh." Whatever that is.

Meanwhile, in **Carl Potts'** office — Carl isn't coming in! Carl's on a short vacation, and is probably spending the day snorkeling in Tampa. His assistant **Rosemary McCormick-Lowy** arrives and opens up the office. This office is immaculate — Carl's desk, organized with great precision, stands on wooden blocks by the windows. Rosemary's desk is similarly neat. The rest of the office holds a file cabinet, a couch and a bookcase containing art reference books, rubber stamps, comics, a WormWrestle game and, of course, the fishtanks that are home to Carl's tropical fish. Carl's walls are adorned with framed Marvel posters, current covers of the books Carl edits, and a photocopied picture of (who else?) Ed Grimley. Rosemary settles in at her desk and begins sorting through the morning mail.

Down the hall, **Tom DeFalco** Executive Editor, arrives for the day. He opens up an office barely big enough for a desk, a small couch, and a bookshelf containing a sampling of some of the best comic art of the last three decades (**Carl Barks** reprints, EC volumes, European collections and the like.) The office is popular with everybody because of its two-pot coffee maker, which is in use throughout the work day.

At 9:20 Mike Carlin receives a call from **John Byrne**. John wants to tell Mike about upcoming FANTASTIC FOUR material and some drawing techniques he plans to try. John also mentions some obscure movie references in an upcoming FANTASTIC FOUR that he's confident no one will get. The discussion turns to lettering. It seems that **John Workman** will be lettering X-FACTOR, and is leaving the FF. Mike has lined up **Jim Novak** to take John's place, so everybody's happy. While they chat, **Fred Bauman** of the Sales Department walks in to borrow Mike's copy of the New York Post. (Mike lends out his copies of the Post, The Daily News and the Village Voice throughout the day.)

Meanwhile, across the hall, Sid

Jacobson has arrived at his office, very excited His novel, *Streets of Gold*, has just hit New York's bookstores in paperback. Sid says, "When I saw *my* book in the bookstore displays, I gulped and shivered It is very overwhelming."

And over at the downstairs Special Projects office, **Bob Budiansky's** assistant **Bobbie Chase** arrives. The office she shares with Bob is small and cluttered, with Marvel posters and bulletin boards covering the walls. On the bulletin boards are production schedules for the various special projects, and covers of comics produced by the office, including SECRET WARS II, SECTAURS, 2010, QUESTPROBE and TRANSFORMERS Crowded in around the two desks are bookshelves, filing cabinets and a Commodore 64 computer, with QuestProbe Adventure software scattered nearby. The bookshelves hold lots of paperwork and reference, including a lot of giant robot toys When asked the function of the Special Projects office, Bobbie laughs, "We do all the tie-ins and toy books, until they become easy—and then we give them away to someone else." Well, maybe not precisely that, but she hasn't even mentioned the posters, ads, specialty treatments and other projects the office handles



starry-eyed Sid Jacobson

Managing editor **Jo Duffy** arrives at the Epic offices at 9:25, wearing a STARSTRUCK t-shirt. **Margaret Clark,** Associate Editor, is right behind her. Jo presents Margaret with a bottle of Tanqueray and a 1/3 full bottle of Absolut, a Fourth of July present. Within minutes, they're hard at work — Margaret is concerned about possibly objectionable dialogue in MOONSHADOW #6. Margaret wants Jo to check it, in case she's overreacting Jo agrees with Margaret — the dialogue may be justifiable artistically, but not from the business end of publishing Fortunately, the dialogue can be changed easily without losing any of its intended effect

As Mike finishes his phone conversation with John Byrne, Margie wanders in, still not feeling well Mike plies her with "unusual drugs" including Super Gum Glue, but Margie declines. Mike shrugs, and continues preparing the Hasbro release form.

At about 9 30 a memo is circulated announcing that the Editors' Meeting scheduled for this morning is postponed, due to the MARVEL AGE Day After receiving the memo, Mike Carlin walks down the hall to the refrigerator, through the Bullpen, sticking orange "$1 99" stickers on people, and distracting them with clever dialogue like "Hi, Craig, certainly is a wonderful day, isn't it?"

In the Star office, Sid and Nancy are discussing things like which Star personnel should attend the San Diego Comics Convention, and what they should expect there. Unlike most Marvel comics, many of the Star comics are produced in *very* close co-operation with licensing groups such as Lucasfilm, Henson Associates, and American Greetings. As each stage of production (plot, script, pencils, inks, and colors) is completed the liscensing groups have to see and approve it.

Two doors down from Star, **Jim Shooter** arrives for the day. Though this is a "typical" day at Marvel, it won't be a typical day for Jim He had scheduled a vacation day in an effort to catch up on writing SECRET WARS II — which, due to the innumerable crossovers and careful handling, as well as Jim's responsibilities as Editor in Chief, takes much more time to produce than a normal comic book.

Jim's office is pretty large, but strangely devoid of comics-oriented decor. Among the chairs, desk, couches, workout bench and TV/VCR setup, there are literally **mounds** of paperwork for Jim to slog through. What comics material there is consists of a **Doctor Doom** sculpture and stacks of recent Marvel titles. Jim had come to the office hoping to pick up penciled pages from **Al Milgrom** and leave to work at home, but no such luck

The first person in the parade through Jim's office is **Bob Layton**, who's dropped in to talk about Chicagocon and SECRET WARS. Jim chats as he works his way through his "in" basket, approving memos and okaying scripts he's previously read. Tom DeFalco comes in to talk over an interview he had with an applicant for the job of Production Manager. Since the death of **Danny Crespi, Ron Zalme** has only been filling in, and the search for a new Production Manager is on

Ralph Macchio's assistant **Craig Anderson** arrives at 9:35, wearing a plaid shirt with an orange "$1 99" sticker stuck on the back. Ralph's office is illuminated by a lamp sitting on each desk, instead of using the overhead fluorescent lights. This makes the room look more like a den or workroom at home rather than a Manhattan office. The walls are decorated with Macchio-edited covers, liberally sprinkled with artwork and a few caricatures of Ralph. Also on the wall is a tiny basketball hoop complete with a Nerf basketball for sports fans. Craig steps out of the office for a glass of water, and returns with **Peter Sanderson** in tow, to show him the latest SQUADRON SUPREME artwork.

Also arriving is **Larry Hama**, who carries his breakfast (a salami sandwich and coffee) and wears a t-shirt bearing a picture of a machine gun and the slogan "Uzi Does It." Larry's office is notable for the red filters over the lights, the sharpshooting trophies (including a bullet-riddled target pasted to the door), and lots of military reference and the G.I JOE toys. Larry points out that his office is "a seperate universe. If you look at my titles, you'll see I have absolutely nothing that crosses over into the Marvel Universe. I have SAVAGE TALES, SAVAGE SWORD OF CONAN, CONAN THE KING, PETER PORKER THE SPECTACULAR SPIDER-HAM, CONAN UNIVERSE, DAKOTA NORTH—no super heroes."

Meanwhile, Bobbie Chase is using Dr. Martin's dyes to color designs for some new characters being developed for CBS Toys. She's designing color schemes for both heroes and

villains, trying to keep both groups related by their distinctive color combinations.

And over at the Epic offices, Editorial Assistant **Michael Yee** comes in and is quickly swept up in the discussion of copyrights and legal matters that the other Epic personnel are engaged in.

At 9:40, Howard Mackie arrives, carrying a bagel and tea. At the same time **Dwight Zimmerman** invades the Potts office to interrogate Rosemary for Coming Attractions information, and an intern delivers **Kenny Feduniewicz'** coloring for an issue of CAPTAIN AMERICA to Mike Carlin. Mike is baffled by an effect on page one, but figures Kenny knows what he's doing. Before he goes over the coloring in detail, he gives an intern the art to the SHE-HULK Graphic Novel with instructions to make twenty photocopies of it.

Craig Anderson is working on coloring as well, as he locates the coloring for SQUADRON SUPREME #4, done by Mark Gruenwald and **Adam Philips** under the name **"Mark Philips."** Craig goes over the color guides and finds a few minor mistakes, and then takes them over to temporary Coloring Coordinator **Julianna Ferriter** (Julianna is subbing for **Paul Becton**, who recently broke his leg, and is in the hospital) for correction.

Over in the Epic offices, Margaret is reading through Jo's "Bookview" column for the issue of EPIC ILLUSTRATED due to be completed today. It's running a little too long, and they search for places it can be cut. Michael has no suggestions to offer, and Jo tells him, "I could get a *post* for $4.25 an hour that would be as much help as you!"

Adam Blaustein, Jim Owsley's assistant, arrives at 9:42 — he turns on the office stereo system, sips in a Mozart cassette, and fills his "Zippy the Pinhead" mug with coffee. The office is small but well-furnished. Jim's desk is a very modern chrome and glass design, and on it is an electronic telephone with an automatic dialer. His stereo system is compact and sophisticated. On the wall hang clipboards with status charts of all the books Jim edits, along with a variety of framed posters.

Howard Mackie stamps and numbers some THING pages and fills out the Sales Department Info Form (a chart that gives comic book retailers information about what's coming up, much like the Coming Attractions) at 9:45, while Mark Gruenwald delivers the MARVEL UNIVERSE layouts he's been working on to Ron Zalme in production, drops off the CAPTAIN AMERICA pages he finished this morning with Mike Carlin, the CAP editor, who had just returned from delivering a bunch of vouchers to **Virginia Romita**, our Traffic Manager, so his freelancers can get paid. Mark then heads back to his office to get back to searching for errors in MARVEL UNIVERSE.

Meanwhile, Nancy Brown receives a delivery of penciled pages for a MUPPET BABIES story. Sid's on the phone with a representative from one of the licensing groups, chatting amiably. He waves at **George Roussos** as George comes in to drop off the completed coloring for an issue of



lethal Larry Hama

PLANET TERRY

Bobbie Chase goes by, on her way upstairs to check in with the eleventh floor Special Projects office. Eliot Brown and Margie are there, going over the day's work. The special projects department recently expanded,

Mike Carlin walks down the hall, sticking orange "$1.99" stickers on people.

and the upstairs office is relatively new. It's at least twice as large as the one downstairs, but so far it contains less. Other than desks, files, and a few doodads (a large metal safety pin, a fake nose and glasses, a gun and a human-shaped target) on the wall by Eliot's desk, the office is practically bare. Some of **John Morelli's** belongings are stacked in a corner, as he's storing them there while he apartment-hunts. While Bobbie, Eliot and Margie talk, **Steve Saffel** (the Assistant Promotions Manager for Direct Sales) comes in to drag Margie away for a conference on some promotional material.

At 9:50 **Deb Highley** from Licensing comes in to Mark Gruenwald's office to get a bunch of MARVEL UNIVERSE pages. She needs photostats of them to send to licensees. As she rummages through the file drawers, Howard munches on his bagel, and Mark goes over **Bill Mantlo's** notes on what's happening in ALPHA FLIGHT with the **Sub-Mariner**, so as to coordinate it with what Namor's doing in THE AVENGERS.

At Epic, a memo from **Milt Schiffman** arrives, causing mild distress. It's about a new schedule for color separations, and according to the new schedule, several books have suddenly become late.

Jim Owsley arrives, and unplugs his telephone so he can eat his breakfast (a muffin and a pint of chocolate milk) in peace. He chats with Adam about writing CONAN, and how Larry Hama is a very demanding editor, but fun to work with.

Mike Higgins, Mike Carlin's assistant, arrives at the Two Mikes office. He's just back from a week's vacation, during which he attended a Grateful Dead concert. The concert was great, but someone stole some of his clothing (although not what he was wearing) during it, which was pretty annoying. He and Mike Carlin go over some THUNDERCATS coloring, and Carlin explains one of his big editorial secrets: He bribed Tom Palmer to ink



hidden Howard Mackie

those TRANSFORMERS stories by offering him *toys*. The secret of editorial management is to know what your freelancers *really* want. After finishing with the THUNDERCATS coloring, Mike Carlin calls **Paul Neary** (the penciler of CAPTAIN AMERICA) in England to check in on how things are going with him, and to tell Paul about a dream he had in which Paul's mustache was phony. Mike Higgins begins to straighten up his desk.

Over in Jim Shooter's office, **Larry Leiber** drops in to see what his next assignment will be. Jim tells him about some ideas **Alan Zelenetz** has proposed, and tells him that he'll be drawing one of them as soon as it's approved. In the meantime, Jim assigns Larry a "poster-style" cover for one of the SPIDER-MAN books—an eye-catching picture that doesn't have any story elements in it, so it can be used for whatever story happens to need a cover and is running late. As Larry is leaving, Jim asks him to drop by again before the end of the day, because there should be news on the Zelenetz projects by then.

Rosemary gets simultaneous calls from **Al Williamson** and Carl Potts at 9:55. Al called to say that he's sending in inked pages of SOLOMON KANE #3, while Carl's call is general business. There is some confusion over some CLOAK AND DAGGER pages —Rosemary had called **Terry Austin** to see how he was doing with them, and he hadn't even *seen* them yet. It turns out that it was **Terry *Shoemaker*** (the issue's guest-penciler), not Austin, who had them. Rosemary also reads Carl Mike Carlin's comments on a Sub-Mariner plot Carl had asked Mike to look over for him.

Meanwhile, production artist **Barry Shapiro** stops in on Mark Gruenwald with some questions on the MARVEL UNIVERSE pages he's pasting up from Mark's layouts. Julianna Ferriter comes in as well, to confer on cover coloring (mostly to make sure that the logos and background colors aren't the same two months in a row).

In the Epic office, **Jim Starlin** calls Jo Duffy to make sure she'll be around when he comes by tomorrow. Jo tells him her schedule, and goes back to working on the "Bookview" column. Michael is being sent out for donuts, and is taking orders. Margaret orders a red Ferrari. "And if Donut Fair doesn't have one?" Michael asks. Margaret just shrugs, and heads over to the **Ann Nocenti** office.

She gets there just as **Terry Kavanagh** is arriving, and asks Terry about a BOZZ CHRONICLES page that **L. Lois Buhalis** lettered. It was part of a package including some contracts **Steve Leialoha** signed and some HEROES FOR HOPE pages that **Tom Orzechowski** lettered (Tom, Steve and Lois all live in the same apartment building in San Francisco). The package was sent Federal Express, but never arrived, so Terry had them put a "trace" on it yesterday. The contracts had been found at Federal Express headquarters in Memphis—apparently, the package had broken open in transit, and the original art has not been found. Terry calls Federal Express, but there is still no news.

Jim Owsley is going through the AMAZING HEROES SUMMER PREVIEW issue, which was delivered today—it previews what's coming up in all regular comics series, and Jim is checking out what it says about the Spider-Man titles. Adam Blaustein runs out to see **John Romita** about some MARVEL TALES photostats that are being retouched prior to printing. As he leaves, Larry Hama drops in to give Jim a tape of some stuff Larry's band, *The K-Otics*, have recently done.

Bob Harras comes in, in the eleventh floor Special Projects office. He's working on some SECTAURS comics that will be packaged with the toys, an adaptation of SANTA CLAUS THE MOVIE (out this Christmas) and some SECRET WARS sticker books for the European market.

At the **Denny O'Neil** office, **Don Daley** arrives, 10:00 AM, carrying a knapsack and sports bag. He's planning a trip to Long Island for the Fourth, then up to Cape Cod for the weekend. Denny's office is crammed with comics and G.I. JOE toys, and both desks are piled high with paperwork. Don plunges into the pile on his desk, sorting the mail that's arrived.

The "brownline" of SAVAGE TALES #1 (a sample copy from the printer in brown ink instead of black) is delivered to Larry Hama. "I've been waiting for this," says Larry excitedly. "Looks good! Can't wait 'til it hits the stands!" He finds a couple of pages out of order, but notices that the printing plant has already caught the errors and labeled them for correction.

Craig Anderson brings a photocopy of the cover of MICRONAUTS #15 to George Roussos' office for coloring (George colors all Marvel's covers). George looks over the cover and says he needs reference on **Baron Karza**. Craig tells him to just stop by the office later.

Bob Harras is calling people at Coleco about a new toy line Marvel will be doing specialty comics about. Once he finished that for the moment, he begins reading through a TSR module for THE OFFICIAL MARVEL COMICS ROLE PLAYING GAME, checking it for accuracy. While he's doing that, proof of the SECTAURS specialty comics come in. There are problems with them, causing cries of frustration from Eliot and Bob, before they start figuring out what to do about it.

Lynn Cohen, Jim Shooter's assistant, arrives. Her first task is to make lunch reservations for Jim, Alan Zelenetz and Larry Leiber for the next day. Jim catches Larry in the hall and tells him about the lunch meeting, asking that he bring along some rough sketches for the SPIDER-MAN cover. Back in his office, Jim okays a stack of vouchers and begins checking through the original art for an upcoming issue of X-MEN.

At 10:05 Don Daley checks over pages of WALLY THE WIZARD that Kenny Feduniewicz lettered. Meanwhile, Nancy Brown and Sid Jacobson are going over the PLANET TERRY

coloring George dropped off. Sid marks several panels that he wants to have white backgrounds in, to make the action clearer. Jim Shooter pops in, saying that he wants to talk to Sid about TOP DOG a little later. There may be a TOP DOG/SPIDER-MAN cross-over, with a story that begins in an issue of TOP DOG and ends in SPIDER-MAN. Sid is kind of worried about it, since it's such a special story. He's already approved the plot, but there's still a lot of work to be done. As if on cue, a TOP DOG cover is delivered.

Mark Gruenwald delivers the MARVEL UNIVERSE manuscripts he's copy-edited to typesetting, while Howard calls the receptionist to tell her they're expecting an important package from Tom Palmer. While Mark is out in the production area, he stops in on Craig Anderson, who's been going over some BALDER THE BRAVE penciled pages, preparatory to sending them back to **Sal Buscema** for inking. Mark has a new name for a villain in SQUADRON SUPREME, and wants Ralph to check with him on it when he gets in. As Mark leaves, George Roussos comes in to get that MICRONAUTS reference. Craig gives it to him, and they discuss some possible color schemes which will help make the cover stand out.

At 10:10 Howard Mackie is taking care of a few production jobs: getting a corrected panel pasted in on an IRON MAN page, getting credits for the same issue photostated, and picking up the stats of the indicias they needed.

Pat Redding, Larry Hama's assistant, arrives, with her breakfast of a croissant and coffee. Larry is working on some layouts for THE OFFICIAL HANDBOOK OF THE CONAN UNIVERSE. He confers with Pat over who should draw various of the illustrations.

Mike Carlin gets a call from **Al Gordon**, who has some questions about some vouchers he sent in. While Mike's on the phone, Bob Budiansky brings in six pages of script for TRANSFORMERS #13 for him to edit.

Meanwhile, Jim Shooter is checking over some ad designs, and indicia releases (to make sure that all the characters' names are spelled right). In going through his "In" basket, he gets to some art and script submissions, which he sets aside for future reading, and then heads out for a meeting with **Mike Hobson**.

Rosemary McCormick-Lowy calls Terry Austin at 10:15 to tell him about the mixup with the CLOAK AND DAGGER pages, and assures him that he shouldn't have them yet, to Terry's relief.

Production artist **Dawn Geiger** comes into Denny's office to shamefacedly say that she forgot to bring in the newly penciled SECTAURS pages from her husband **Steve** (the regular SECTAURS penciler) after Steve had stayed up all night working on them. Don kiddingly tells her that she's a "baaaad wife" and Dawn decides to put off calling Steve until he's recovered from his all-nighter.

Over at the Ann Nocenti office, Terry Kavanagh fields a call from **Peter David** (the Direct Sales Manager Administrative), who wants to know if the HEROES FOR HOPE Benefit Special is done. It isn't, but Terry offers to show Peter what has been done. He gathers up the stuff and heads over to Peter's office.

At 10:18 MARVEL UNIVERSE continues to occupy Mark Gruenwald and Howard Mackie's attention, as Mark gets more galleys from the typesetter, and some pages back with completed corrections from Romita's Raiders, and Howard starts selecting art from the files to illustrate the characters in action.

"The secret of editorial management is to know what your freelancers really want."

Phil Felix, ace letterer and production person, comes into Denny's office with questions for Don Daley. He has a "Wally's Magic Tricks" page from WALLY THE WIZARD that he was going to letter last night, but the balloon placement seemed strange to him. He and Don go over the page and decide on where the balloons *should* be, and Phil heads back to Production to letter the page. Don's phone rings—it's **Art Heller** of Griffen-Bacall, Hasbro Bradley's advertising agency. Hasbro Bradley are the G.I. JOE people, and are supplying a centerspread for the G.I. JOE YEARBOOK #2. After Don arranges the details of delivery, he describes the office organization for the MARVEL AGE MAGAZINE reporter: "Denny does a lot of the creative editorial work, and I'm sort of in charge of getting it done on time. Denny approves the story when we start and I figure out what should go into it. Denny says yes or no to my suggestions, and then I get it done. Hopefully on time." Don then calls **Jon D'Agostino** to tell him that he'll be sending out WALLY pages for Jon to ink today—so Jon should expect them on Friday. They go over the schedule of when the inks will be due.

Sid Jacobson is reading through the MUPPET BABIES pencils and laughing a lot, as George Roussos comes in to get some coloring reference.

Terry comes back from Peter David's office and starts going through the plot for **Marc DeMatteis's** GREENBERG THE VAMPIRE Graphic Novel and drinking coffee.

Back from his meeting, Jim Shooter settles back to scripting SECRET WARS II. Bob Layton comes in again, to talk about some pencils by a newcomer **Paul Ryan**. Both Bob and Jim are very impressed with Paul's work, and talk about the THOR Graphic Novel Paul is drawing. Jim wants **Vinnie Colletta** to ink it, "and make it look like the old THOR" (by **Kirby** and Colletta). Meanwhile, Tom DeFalco is in conference with Eliot Brown about Marvel's west coast projects.

Howard Mackie is on the phone with Tom Palmer at 10:25, making sure that Tom did finish those AVENGERS pages and sent them in.

Archie Goodwin makes his grand entrance at the Epic offices, to a chorus of "Daddy! Daddy, you're here! What'd you bring me?" from his staff. He's brought some artwork for EPIC ILLUSTRATED with him. Michael Yee has made some coffee, and Archie doesn't like it. He tells Michael that he'll show him how to make good coffee, but warns him, "don't get too good at it or everyone will want you to make it all the time."

Don Daley is organizing a pile of the work that needs doing, filing things that need Denny's attention in a folder marked "Denny." Don explains that he organizes the work, and Denny plows through it, often staying late to do so.

Mike Carlin calls Chemical Color, the company that does the color separations for Marvel's books, to get a minor last minute coloring correction done on THUNDERCATS #1. When that's done, Mike begins checking THUNDERCATS #2 for lettering mistakes, while Mike Higgins handles some production details on CAPTAIN AMERICA.

Bob Budiansky is at his desk, working on some designs for those CBS Toys characters Bobbie was coloring earlier. Bob is giving the villains skull-like designs, and the heroes get cyborg-like designs.

In the Ann Nocenti office, all work stops as the voice of **James W. Fry**, art apprentice, is heard singing the theme to the old HULK cartoon: "Doc

Bruce Banner/Belted by gamma rays/Turns into **the Hulk**/ Ain't he unglamorous?" Not a musical triumph, but compelling

WEST COAST AVENGERS pages come in via Federal Express from letterer **Janice Chiang** at 10:30. Howard and Mark set them aside for later, as they're wrestling with a knotty problem Mark's editorial for MARVEL UNIVERSE #2 doesn't quite fit on the inside front cover Should they cut it, or continue it onto the inside back cover? They decide to continue it.

Larry Hama drops in on Jim Owsley to show him the SAVAGE TALES browniine. He and Jim look through it, and are very pleased with the finished product. "This is good, Larry, reads good!" says Jim. "Lots of shooting." As Larry leaves, John Romita comes in with those MARVEL TALES pages Adam takes a look at them while Jim cleans the heads of his tape deck and talks with Adam about the MARVEL TALES series. When should they stop running Spider-Man stories and switch to something else? Jim asks most people who come in his office this question, and the consensus is that he should run Spidey stories at least up until AMAZING SPIDER-MAN #100. As they won't reach that issue for about five years, Jim figures he doesn't have to worry about it

An intern delivers inked MICRONAUTS pages to Craig, who looks them over briefly, then heads off to give Lynn's assistant **Shoshanna Mallet** a change of address card the inker sent along with the pages. On the way back, Craig intercepts a **Peter Gillis** plot that's being brought to his office

Sid Jacobson takes a look at the TOP DOG cover and officially approves it. Going back to the MUPPET BABIES story, he finds an art mistake and marks it for correction

Upstairs, Bob Harras has run across the phrase "Krasni Dynamit" in the TSR game, and guesses it's Russian for **Crimson Dynamo** He tries to find someone who knows Russian to doublecheck. Meanwhile Bob Budiansky heads for Jim Shooter's office to discuss the SECRET WARS II schedule—when they've got to send it to the printer and how much there is to be done before then.

Barry Shapiro brushes against the arch of boxes, and leaps back as they cascade to the floor.

At 10:35, on the way out of Mark Gruenwald's office, Barry Shapiro brushes against the unwieldy arch of boxes, and he leaps back as they cascade to the floor Barry shakes his head ruefully and heads back to his desk. The MARVEL AGE MAGAZINE reporter begins stacking the boxes, more securely this time.

Rosemary puts together everything necessary to send a CLOAK AND DAGGER cover to the color separators — the original art, the coloring, and a "Cover Release Form." Before the cover leaves the office, it needs to be checked and approved by the book's editor, the coloring coordinator, the Legal Department, the Circulation Department, and Jim Shooter. After Chemical Color is through with it, it'll be sent back to Marvel in the form of transparencies called 3-M's, to be checked for color separation errors.

Archie Goodwin is putting together a promotional package for this summer's conventions, and is looking for new DREADSTAR art in color to send out for slides. He chooses a couple of pages plus a cover, and sends them out for overnight production.

Don Daley is putting together WALLY THE WIZARD #10 to be sent out—getting together the original art, the coloring and the line-up sheet. Everything's there but the WALLY'S MAGIC SHOW page that Phil is lettering. The issue, when it's all together, will go to Tom DeFalco, the Star Editor In Chief, for approval. Then it goes to Virginia Romita, who will make sure it's all there, and all in order, before it goes out.

Mike Higgins calls **Glynis Oliver** about the coloring she'll be doing for FANTASTIC FOUR #285, to make sure she got the photocopies of the art Meanwhile, Mike Carlin is doing a final proofreading on CAPTAIN AMERICA #312. Once he's off the phone with Glynis, Mike Higgins calls **Millie Shuriff** in the bookkeeping department to check on Al Gordon's vouchers

Denny O'Neil calls to say he's running late while doing some research So far he's been prowling bookstores looking for a couple reference books he wants to give to artists, and returning a movie video cassette he reviewed for EPIC ILLUSTRATED. He'll be in shortly

The Hama office receives some stuff: there's a package of inked CONAN Graphic Novel pages from **Art Nichols**, over **Gary Kwapisz's** pencils, and a package of penciled pages for a CONAN inventory story. Pat Redding looks over the Art Nichols pages, and then heads over to make copies of the penciled pages, both for the inker and for the office files.

Ann Nocenti arrives, as Terry is on the phone with Federal Express. No news. He fills Ann in on the missing art crisis.

As Jim Shooter's meeting with Bob Budiansky winds up, Tom DeFalco is on the phone arranging airfare for **Ron Frenz** to the ChicagoCon. Tom describes his position in the company relative to Jim Shooter by saying, "Jim designs it, I put it together." Meanwhile, Lynn is getting calls from lots of Marvel employees and freelancers who are finalizing their plans for ChicagoCon. Eliot Brown and Tom talk to Jim about a missing piece of art **Jack Abel** did for a Spider-Man knapsack ad The art was done and turned in on time, but Jack left it on Jim's

Archie "Daddy" Goodwin



desk and it got buried. Jim and Tom are going over some SECRET WARS II tie-in letters. One, to WEB OF SPIDER-MAN, criticizes the way the gold office building was removed from New York and dumped into the mid-Atlantic trench. The letter-writer points out that it's a mid-Atlantic *ridge*, not a trench. This reminds Jim of a letter he got from a science professor correcting the science in one of his early scripts when Jim was only fourteen years old, and still dealing with science teachers at school.

While Don is assembling his miniature stereo system (it has speakers the size of index cards) at 10:40, George Roussos comes in. He's coloring an issue of G.I. JOE that's incomplete, and he's wondering where the other pages are. It turns out that those pages have color holds on them that Don wants to give George special instructions on, and Don promises to get him the pages in an hour. George says anytime, "so long as it's before 3:00, because around then I start thinking about the train ride home!"

Meanwhile, Nancy Brown is carefully checking the coloring that was turned in for STRAWBERRY SHORTCAKE.

Having picked up the script pages from Jim, Bob Budiansky is editing the finished script pages. He's got to get them ready to be lettered sometime today.

Ann Nocenti goes over some of the script that's been done for the HEROES FOR HOPE Benefit Special at 10:45, and does some balloon placement on the pages that aren't yet lettered.

At the same time, Mark Gruenwald turns his attentions to an issue of THE THING. It's a SECRET WARS II crossover issue, and some part of the story that are directly affected by the story in that month's SECRET WARS II have to be finished up now. Mark checks over some of the script and art that's just been done for these sections, while Howard searches for action panels to run in MARVEL UNIVERSE.

While Eliot Brown and Margie Neville go over some ad roughs, Bob Harras is on the phone with TSR, trying to find out why **Rick Jones** is the only Marvel character in the game module who isn't listed with a "TM" by his name.

While Mike Carlin and Mike Higgins try to do some proofreading, their office is deluged by visitors. Fred Bauman comes in to ask when THE THUNDERCATS will be on TV, but no one knows.

Larry Hama calls artist **Doug Beekman** about a pencil sketch Doug did for a SAVAGE SWORD OF CONAN cover painting. Larry likes it a lot, and offers a few suggestions to make the action clearer. Pat adds a few notes about what color some of the painting should be.



curious George Roussos

Rosemary tries to arrange to have an error fixed on a LIFE OF CAPTAIN MARVEL page at 10:50, as she assists Al Milgrom as well as Carl. The page is a CAPTAIN MARV-AL page, and there's a whopper of a lettering mistake that's just been noticed. A line that should have read "Population after Thanos: 3" somehow went through as "Population after Thanos: 35630." Rosemary tries to catch the page at the printer—but the page had already been printed, so there was no way to fix it.

The **Brent Anderson/Dan Green** pages for HEROES FOR HOPE finally arrive at Ann Nocenti's office, and Larry Hama steps out to go to his dentist.

Margaret Clark comes in to Carl Potts' office at 10:55, hoping to get Carl's approval on some ALIEN LEGION coloring. (Carl packages ALIEN LEGION for the Epic line.) Unfortunately, Carl won't be in until next Tuesday, which is when the book has to go out. They decide to hold onto the coloring in case Carl comes in on Friday before heading out to the ChicagoCon.

At 11:00 Howard goes over the WEST COAST AVENGERS pages that came in, while Mark arranges the THING material—there are word balloons to be pasted in and artwork that's just been done and has to be pasted down. There are still sequences that have been plotted but some of them aren't scripted and a few of them aren't even drawn yet. **Ron Wilson** will be in later to do the art needed, and Mark will have to talk to Mike Carlin about the script.

Jo Duffy drops in on Denny's office to leave a photostat of Denny's "Mediaview" column for the next EPIC ILLUSTRATED for him to go over before it goes out today.

Jim Owsley signs the pile of freelance vouchers that've accumulated on his desk since yesterday. Bob Budiansky comes in, looking for some up-to-date slang for the SECRET WARS II script he's editing. Jim makes some suggestions Bob likes, and Bob heads out to check with a few other people.

Craig Anderson gives the inked MICRONAUTS pages a close going-over, looking for artwork or lettering errors that'll have to be fixed in production, and finds a few spots that will require minor changes.

Sid Jacobson needs to check on how **Baby Kermit's** name is spelled in a MUPPET BABIES script. Is it Kermie or Kermy? Nancy calls up Jim Henson Associates to check. As it turns out, it's Kermie. Meanwhile, Sid goes over a visual script. Visual scripts are the way most humor comics are written—since the pacing the visual gags are so important to the writing, the writer will actually sketch the comic page, very loosely, and put in all the word balloons and dialogue just where they'll go in the final version. This script is turned over to an artist, he draws the story using the writer's sketches as guidelines.

Bob Budiansky is still editing SECRET WARS II script, as John Morelli comes in with a "MARVEL 25 YEARS" banner, done by John Romita and **Joe Rubinstein** for Bob's approval. Bob approves it. *(continued on page 21)*



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12 NOON
12:30 PM-
1:00 PM
1:00 PM-
5:00 PM
6:30 PM-
7:30 PM
All My Children
7:30 PM-
10:00 PM
NY Mets BASEBALL
10:00 PM-
10:15 PM
1:30 AM-
3:00 AM
3:00 AM-
10:30 AM
DUE TO THE DOCUMENTARY NATURE OF THIS EPISODE THE JOKES HAVE BEEN PRE-EMPTED. HOPEFULLY, THEY WILL RETURN NEXT TIME.
HUH? WHA?..
NOTHING, LYNN. GOODNIGHT, DEAR.
UM, YEAH. G'NIGHT.
GOODNIGHT, FOLKS.

EXTRA THE MUTANT REPORT EXTRA

VOLUME 1 "The Next Step in News Evolution!" NUMBER 6



Firestar: New Mutant on the Horizon

She's been a staple on Saturday morning television for a number of years now, but so far she has appeared in only one regular Marvel comic. That's about to change. Get ready to meet the latest addition to Marvel's mutant line-up in a four issue Limited Series, FIRESTAR.

Written by Tom DeFalco and illustrated by Mary Wilshire and Steve Leialoha, FIRESTAR will reintroduce us to the character who made one brief appearance in the X-MEN. We'll learn a lot about this mysterious young girl, her powers, and why she became a member of the Hellfire Club-controlled Hellions!

"The Limited Series deals with a young girl who, to her own horror, discovers that she's got a deep, mysterious, and powerful ability to do things that can hurt and even kill people," explained Tom, "and that frightens her to no end."

When we first meet young Firestar, she lives with her father and grandmother. "As her powers begin to emerge, she learns that she is capable of great destruction," said Tom. "The more she learns about this uncontrollable power, the more terrified she becomes. This reflects the theme of the Limited Series, a theme that deals with the secrets we find deep within us as we just try to survive."

But then comes the fatal switch in the FIRESTAR story. Usually at this point in the story, when the young and frightened hero discovers her new-found powers, the X-Men or Professor Xavier would appear and take the new mutant under wing to train and help her cope. But not this time.

"On many occasions we've seen good people discover that they were mutants, that they had special powers, as Firestar discovers," explained Tom. "Usually the X-Men manage to show up and train them to use their powers for good. In this case, the bad guys win."

Enter Emma Frost, the White Queen from the dreaded Hellfire Club. Frost has gathered her own group of young mutants in an evil and destructive parody of Xavier's work. She calls them the Hellions and trains them at her Massachusetts Academy for her own purposes.

"We have a basically good person being trained by a basically evil person for her own ends," said Tom. "This is where we, and Firestar, discover a frightening aspect and application of her powers."

Firestar's powers work on microwaves, and she can use that energy in a number of very lethal ways. "She could become the perfect as-


ACTUALLY, I PLAN TO LET HUMANS DO MOST OF THE FIGHTING FOR US AND THEN, AT THE APPROPRIATE MOMENT, TIP THE BALANCE IRREVOCABLY IN OUR FAVOR. BY UNLEASHING...
...FIRESTAR!
HI, MANUEL! HIYA, JENNIFER!

sassin for the Hellfire Club. Picture Firestar walking past her intended target. She could use her powers to burn out the person's insides in the same manner as a microwave oven works. Just cook him from the inside out, watch him fall over dead, and walk away. No one would have any idea what happened until she were long gone."

Firestar's powers reflect the theme of the Limited Series, that being "the terror from within." "I think it's something a lot of us can identify with," said Tom. "Many times we all feel we have a terrible thing or secret deep within us and we're afraid of it being unleashed. This young girl has this in a very practical respect. And unfortunately, she's all alone with this problem."

This is a lot different from the Firestar we've come to know on the Saturday morning "Spider-Man and his Amazing Friends" television program. In terms of depth of character, there are substantial differences between the TV version of Firestar and the comic book's. "TV, because of its restrictions regarding Saturday morning animation, lacks true depth of character. The programs are more interested in what someone is doing, rather than who someone is and why they are that way," explained Tom.

"We're more interested in the person than in the person jumping around. Action defines character, as far as we're concerned and you'll see that in the Limited Series," he said.

"Traditionally we have taken characters with a lot of depth and conflict and, to a certain extent, watered them down in order to have them portrayed on TV and in animation. With FIRESTAR, we are taking a character that was created for Saturday morning animation and we're adding depth and personality to the character," said Tom.

With the Limited Series, Firestar becomes a bonafide member of the Marvel Universe. Other creators around the Marvel offices have found her fascinating and Tom explained that there has been talk of giving her her own book. "That will depend largely on sales and reader reaction," he said. "Chris Claremont, on the basis of the plots for the Limited Series, liked the character so much that he wanted her to make an appearance in the X-MEN. All this just goes to show that we can do the reverse, we can add the depth of character that's necessary in order to make the transition from television to comics."



The artwork on FIRESTAR is nothing short of spectacular! This adds another dimension to the theme and brings it out more strongly. "Mary has a tremendous amount of sensitivity when dealing with people and people situations. She shows this in the way she portrays the very frightened young girl that Firestar really is. The terror that comes across in the art is incredible. She's just done a spectacular job on it," said Tom.

The four issues will be full of other mutant characters as well. The Hellfire Club, the Hellions, the X-Men, and the New Mutants will all appear and in some way influence the life of young Firestar.

Readers should also look for Tom's sense of humor which is reflected in certain aspects of his stories. He likes to have fun with his work and hopes the reader will find these touches and have fun, too.

"Every year I do a Limited Series," said Tom. "I've done RED SONJA and MACHINE MAN in the past and people seemed to like them and they were well received. This year my contribution is FIRESTAR, and hopefully it will get the same reactions as well."

Will Firestar learn to deal with her powers? Will she become an assassin for the Hellfire Club? Will the bad guys really win out in the end? Don't miss the FIRESTAR Limited Series. The answers may just surprise you.

—*Bill Slavicsek*



Mutant Extras: "Regression Obsession" is what the bouncing Beast's got in X-FACTOR #3. The new mutant super group is barely past its first assignment when the Beast is captured and held prisoner by some rather nasty villains. What happens could just mean a significant change for Hank McCoy and his furry alter ego. The issue will also focus on Scott (Cyclops) Summers and his relationship with his wife Madelyne. It seems the honeymoon is over and the marriage has come upon some hard times.

The New Mutants guest star in POWER PACK #20 in a story that resolves the fate of Alex, Julie, Jack, and Katie's mom—for better or for worse! But that's not the only problem they have to worry about. All of Manhattan is being threatened by demons from Limbo as Power Pack teams up with Mirage, Cannonball, Wolfsbane and company to keep the island from being sucked into that dark dimension. While this is going on, it falls upon Dani (Mirage) to fight a life and death struggle to save Mrs. Power. Watch for the Pack's only mutant member, Franklin (Tattletale) Richards! He's becoming an important member of the team.

And while we're on the subject of the New Mutants, over in their own book they are still contending with the very strange and very powerful Beyonder in a SECRET WARS tie-in. NEW MUTANTS #37 pits the young heroes against the One From Beyond's maniacal god-the-destroyer persona. Dani must lead the team into a battle she knows will kill them all. The Beyonder doesn't disappoint her

Mutant Notes: Could the terrible threat of Dark Phoenix be rearing its flaming red head again? Well, Rachel is Jean Grey's daughter (even if she is from some alternate future) and anything Mom can do, Rachel can do better! To destroy the Beyonder once and for all, Rachel calls upon the latent powers deep within her. Then she does what any young Phoenix would do in the same situation, she destroys the universe and everything in it!

It all happens in X-MEN #203, the second part of the SECRET WARS crossover. It may just be the last comic you'll ever read. But don't forget to check out SECRET WARS II #9 anyway. It's the conclusion to the Beyonder's visit to our little planet and we'll get to see if Jim Shooter can put everything back together again.

(continued from page 15)

At 11:05 Mark Gruenwald brings the THING pages that are ready to be pasted up to production. When he gets back, he and Howard confer on the pages Howard is roughly laying out for MARVEL UNIVERSE.

Rosemary receives a box of ALIEN LEGION issues, and gives most of them to Shoshanna to distribute to freelancers who worked on it. The remaining copies are either hand-delivered by Rosemary (to Phil Felix, whose desk is right outside the Potts office, for example) or kept for Carl. When she gets back to her desk, she finds that **Steven Grant's** script for several pages of PUNISHER #1 has been delivered.

Don Daley has run out of things that require his immediate attention, and is spending some time organzing the office. As he puts it: "We're in pretty good shape on most things. The stuff we're late on, we're waiting for people to complete the work. So today my work is sort of clerical."

Meanwhile, Pat Redding brings some artwork to **Dennis Dwyer's** office so they can be sent out to have bluelines made. A "blueline" is a copy of the artwork in light blue ink, which won't print. Painted color is generally done on bluelines—the colorist can paint right on a copy of the artwork, but none of the guidelines he's using will show up when the coloring is camera-separated.

An intern brings back the copies of the SHE-HULK Graphic Novel to Mike Carlin. Tom DeFalco comes in to discuss some fine-tuning that's needed on the THUNDERCATS plots and coloring that have been done so far.

John Romita brings some art corrections he and his apprentices have done on some penciled pages for the HEROES FOR HOPE project in to Ann Nocenti. Ann talks to him about some corrections that need to be done on the Brent Anderson pages—Brent drew the heroes in costume, and in the pages that come right before Brent's (which Brent never saw), they're in plain clothes. Naturally, they need to have their clothes changes.

Bob Sharen calls Rosemary at 11:10 with a coloring question regarding a big secret development about **Cloud** in THE NEW DEFENDERS. Rosemary tells that the way Cloud will appear in that sequence is completely new, so the coloring hasn't been designed yet. Bob is pleased to find that he can do whatever he feels works best. As she hangs up the phone, the CLOAK AND DAGGER cover comes around for approval, and Rosemary initials the release form.

Denny O'Neil arrives, slightly out of breath from having bicycled up from SoHo. He and Don go over the planned schedule for the day. Denny goes to drop a voucher off with Virginia, and then starts doing some of *his* clerical work as Don does balloon placement on some pages to go to Ken Feduniewicz for lettering.

Andy Yanchus comes in to Jim Owsley's office to deliver coloring for MARVEL TALES #184. He and Jim chat about how best to do coloring for the relatively new Flexographic printing system, and about coloring in general. Andy has written an explanation of why the new coloring is sometimes different from the original, and Jim decides to run it on the letter page of MARVEL TALES #184.

Rosemary suddenly exclaims, "My name's 'Rosemary Something!"

Writer **Don Kraar** arrives at Larry's office, delivering half the script for SAVAGE SWORD OF CONAN #123 and 15 pages of CONAN THE KING #33. Artist **Vincent Waller** phones, and Don Kraar answers. Don owes Vince a script for a story to be printed in SAVAGE TALES, an episode of "The Good Old Boys."

Ralph Macchio arrives, and gets right to work. There's a scene in SQUADRON SUPREME #5 that he feels needs clarification—the Squadron is taking a vote on something, and it's not clear from the dialogue who's voting which way. He tries to call Mark Gruenwald to discuss it, but doesn't get through.

Some gigantic blowups of covers are delivered to Eliot, mounted on foam core board. They're to be part of Marvel's promotional display at conventions this summer, and need to be colored immediately.

In Ann Nocenti's office, George Roussos brings in the coloring for NEW MUTANTS #35, including the cover coloring.

Jim Shooter concentrates on dialoguing SECRET WARS II, until Mike Carlin drops off copies of the SHE-HULK Graphic Novel. Jim goes and drops off the script he's done with Bob Budiansky. Before getting back to his office, Shooter leans into Tom DeFalco's room to touch base on an upcoming SECRET WARS II tie-in with an issue of AMAZING SPIDER-MAN.

Rosemary receives a package from artist **Del Barras** at 11:15, containing some artwork for THE NEW DEFENDERS #151.

Bill Sienkiewicz drops by the Epic office—he's having problems with his paychecks, but they're being resolved. He assures Archie that the problems aren't Archie's fault.

Denny O'Neil is going over Terry Shoemaker's artwork on SPELLBINDER for clarity of storytelling, while Don finishes up the balloon placements, and a package arrives from **James Baldwin**. James is a freelancer who's been showing work to Don. Don thinks he has promise, and had sent him some copies of Sal Buscema pencils to try inking. Don thinks these latest inking samples look pretty good, and makes arrangements to circulate James's material to the other editors.

Eliot is trying to find someone to color the giant covers. He's not having much luck, because the covers are needed at ChicagoCon that weekend, so he needs someone who can color the covers over the Fourth of July, and most people have vacation plans.

At 11:20, Mark Gruenwald gets the Glossary section for an issue of MARVEL UNIVERSE. He begins going over it for typos.

Messages, purportedly from Carl, arrive, instructing Rosemary to kill his fish. She decides to ignore them.

Don Kraar goes over his script and the editorial revision with Pat. She recommends a few things, like adding a caption to a flashback scene to make it clearer.

Next door, Bob Harras drops by to ask Ralph a question about **Vanessa, the Kingpin's** wife. Was she already a prominent figure in New York society before she married him, or did her social status develop later? (Bob is, as you might guess, still checking out the TSR module for accuracy.) Ralph casts his mind back, and says he thinks Vanessa was already a society figure before she married him—in fact, it was her position that first drew him to her.

Eliot, Margie and Bobbie try to find someone to color those covers. A few names come up, and Eliot decides that maybe the covers would work best if they stayed black and white. He goes to mention this to Steve Saffel, but Steve's not in his office. As Bob Harras returns to the office, some art by Ron Frenz arrives for him. Bob looks over the art, and is very pleased overall. He jots down a few notes about things he wants to talk to Ron about.

Margaret Clark drops in on Rosemary at 11:25, looking for some ALIEN

LEGION art that might be in Carl's office. A package arrives from **Kevin Nowlan**, containing DEFENDERS cover art and an ALPHA FLIGHT letter's page logo. Looking at the letter's page logo, Rosemary suddenly exclaims, "My name's 'Rosemary Something!'" Sure enough, the logo reads: "Editor: Carl Potts—Assistant Editor: Rosemary Something." Rosemary contemplates leaving it that way for an issue or two and seeing if anyone notices.

At the Epic offices, a box of the new issue of ELFQUEST arrives, and Jo hands them out. Archie is now indicating coloring on an overlay over the SAVAGE TALES ad for Epic. The logo will be red, the cover copy yellow. He considers a blue sky. Jo says she thinks that might be too garish, but Archie adds it anyway.

While Mark is out in Production, Ralph spots him and hollers for Mark to come over to his office. They go over that SQUADRON SUPREME scene and add a word balloon to clear up the point. Mark also tells Ralph that he's renaming a SQUADRON villain. He's now called **Quagmire.** "Names I got a million of 'em," Mark says, and departs

While Terry Kavanagh takes a NEW MUTANTS cover to George Roussos for some coloring corrections, Ann goes over some X-MEN AND ALPHA FLIGHT pages and marks a few lettering corrections

Barry Shapiro brings Mark Gruenwald more MARVEL UNIVERSE pages, eyeing the pile of boxes suspiciously. As he leaves, Andy Yanchus comes in to talk about his vacation and how to co-ordinate MARVEL UNIVERSE coloring with his vacation time. He wants to make sure he's far enough ahead on the coloring so that he can just pick up where he left off when he returns, and still remain on schedule

Jim Shooter is still plowing through paperwork. Vinnie Colletta comes in with some contracts he's signed. He also wants to see the script for the THOR Graphic Novel which Paul Ryan will pencil and Vinnie will ink. Jim tells Vinnie that when he inks Paul's work, he should do it "like the old THOR books." Vinnie drops off first half of a WONDER MAN one-shot, penciled by **Kerry Gammill**, that Jim is editing. Jim also tells Vinnie how much he likes his work.



big Jim Shooter and visiting Vinnie Colletta

Bob Harras, still checking that TSR module, goes to Mark Gruenwald's office at 11:35 to ask Mark if **the Lizard** has always been able to mentally control swamp creatures, and Mark replies that he certainly has. As Bob leaves, Al Milgrom calls. His wife **Judy** just had a baby boy, which they're naming **Joshua Scott Milgrom**, so Mark and Howard both offer congratulations. They also tell Al that the rough layouts he did of WEST COAST AVENGERS have been scripted and lettered, so he should stop in and pick them up to tighten up the pencils before they go to the inker.

Al's call is switched over to Rosemary, who tells him about the LIFE OF CAPTAIN MARVEL problem, and congratulates him on the baby. While she's chatting with Al, Phil Felix comes in to borrow some of Carl's art reference books

Over at Denny's office, Andy Yanchus stops by to schedule his HULK coloring for Denny with his vacation time. Once that's resolved to everyone's satisfaction, Don calls **Geof Isherwood**, who's inking the final issue of MOON KNIGHT, to check in and see how he's doing

The office copies of the new batch of posters have arrived at the Budiansky office, and Bobbie checks through them. They feature the Punisher, the White Queen, and Daredevil.

Rosemary collects all the pages of THE NEW DEFENDERS #151 at 11:40, organizes them and sets them aside for proofreading, now that the entire issue is in

Denny finished going over the SPELLBINDER artwork. What he's doing, he says, is the final tune-up to make sure the art is as good as it possibly can be. "The series hasn't been scheduled yet—we've been allowed the luxury of taking our time producing the series, and that's why I think it is going to be really good. For once, we're giving ourselves a lot of time to do everything that should be done to a comic book. The writer (**Louise Simonson**) has lots of time to produce the plot. The artist (Terry Shoemaker) has a lot of time to draw it and make corrections. And since the inker (Carl Potts) is the co-creator, he is very vitally and immediately involved. And I'm very happy with it."

Mike Carlin spends a little time on the phone, trying to call Herb Trimpe (he gets one of Herb's kids and leaves a message), **David Michelinie** (to give him the okay to start scripting a THUNDERCATS story they'd discussed) and Terry Austin (to check in on how Terry's coming along on the inks for FANTASTIC FOUR #286). As soon as he's off the phone, it rings—it's Mark Gruenwald, who wants to discuss the THING dialogue Mike has left to do

Archie Goodwin wanders over to Ralph's office at 11:45 to talk about the conventions he and Ralph will be attending this summer, and the conversation strays to the series they edit, and the importance of maintaining editorial clarity. Rosemary drops by to check with Ralph on the plot for SOLOMON KANE #3, but as Ralph, Craig, Archie, **Richard Bensam** *and* Andy Mushynsky are all in the office, she decides to come back when it's less crowded. While out of her office, she checks in with **Romita's Raiders** on some DOCTOR STRANGE art correction they're doing, and with Bob Harras on a Boxer Rebellion story he's doing for AMAZING HIGH ADVENTURE #3

At 11:50 Denny goes over the Mediaview" column that Jo Duffy dropped off earlier, and heads over to Epic with it. Jo tells him she had to make a couple of cuts, since his manuscript ran long. Denny says it must've been a great editing job, as he didn't even notice them! They go

over the page and find a few typos, and Jo heads out to get them corrected. On the way out she sees the SAVAGE TALES ad Archie was coloring, and likes the way the blue came out. "That doesn't look garish at all Silly me."

Mike Carlin, Mike Higgins and Bob Harras discuss where to put the "Based on the TV series created by **Leonard Starr**" caption on the splash page of THUNDERCATS #1. While they discuss it, Eliot comes in to see if Mike Higgins can color that promotional material. As it turns out, he's too busy

Bob Budiansky heads into Jim Shooter's office, having gone over all the SECRET WARS script pages he has, to discuss the changes he made with Jim. The situation that needs the most change involves a fairly well-built thirteen-year-old girl nicknamed **"Boom Boom."** Bob feels her conversation with **the Beyonder** is a little too risque. Jim isn't sure the lines need changing, but Bob makes jokes at him until he surrenders and changes a few lines. After Bob leaves, Tom DeFalco comes in to kid Jim about "Boom Boom" some more

At 11:55 Howard is transcribing Mike Carlin's script notes into an easily-legible form for John Morelli from which to letter, and Mark is laying out the inside covers of MARVEL UNIVERSE #2

Archie Goodwin is talking on the phone with **Ken Steacy** about a new series Ken and Bill Mantlo are working up. The series, THE DERANGERS, is running into some trouble—Jim Shooter and Mike Hobson are concerned that the portrayal of insanity be well-considered. Archie promises to keep Ken posted on new developments.

Andy Mushynsky comes into the eleventh floor Special Projects office to take pictures, and grouses that "everyone's at their desk today You'd think people worked around here." Margie comes back after conferring with Steve Saffel and says yes, Steve definitely needs those covers in color

Millie comes in to Ann's office to check on some vouchers—among them **John Romita Jr.'s** vouchers for the cover sketch for X-MEN #200 Meanwhile, Terry proofreads script pages from that issue.

Rosemary photocopies the PUNISHER script pages at 12 00, so they can be sent to both the letterer and Carl (in Tampa) simultaneously PUNISHER #1 is running kind of late, so time is of the essence. If Carl needs to make any script changes, they'll have to be lettered in like corrections

Over in the Epic office, Archie is working on some "editorials"—those cartoons he does for the inside front covers of Epic books.

Denny and Don go over their schedule for the rest of the day, and an intern drops off copies of SECTAURS #3. Denny looks it over to see how it came out while Don bundles up the various creators' copies to send out

David Michelinie gives Jim Owsley a call, and they discuss recent schedule changes on WEB OF SPIDER-MAN, and how to dovetail some of the continuity between the three Spider-Man series. They decide to do a crossover story between WEB OF SPIDER-MAN #14 and #15 and PETER PARKER THE SPECTACULAR SPIDER-MAN #114 and #115, creating one four-part story that runs between the two series Meanwhile, Adam sets up AMAZING SPIDER-MAN #271 to go out, pending the arrival of the coloring

Sid Jacobson has been spending the latter part of the morning on the phone with Star freelancers. He gets a call from **Stan Kay**, who wants to get Sid's reaction to his latest work, and Sid starts chatting with him about it

Bobbie Chase writes up a memo about the new posters on her new electric typewriter, telling the editors they can come pick up copies if they want them. "Actually, I got the typewriter last week," she says, "but I'm just getting around to using it."

At 12.05 Mark Gruenwald gets called to production, where he confers briefly with acting Production Chief Ron Zalme and John Morelli over the THING pages John is putting together, and then drops off the inside cover layouts for MARVEL UNIVERSE #2 with Barry for pasting up.

Archie Goodwin pops into the Hama office, looking for combat magazines for some reason. He's come to the right place. Vinnie Colletta also comes in, delivering pages for CONAN THE KING #32, and the story's writer, Don Kraar, eagerly looks over. Vinnie fills out a voucher as he chats about how the pencils (by **Mike Docherty**) were to ink. Pat gives him two penciled pages for OFFICIAL HANDBOOK OF THE CONAN UNIVERSE to ink.

After Vinnie's through in Larry's office, he comes into Ralph's, where Ralph has been carefully going over a SQUADRON SUPREME script. Vinnie takes a look at some of Paul Ryan's pencils for SQUADRON SUPREME, and likes what he sees He admires Paul's rendering

Mark Gruenwald and Howard Mackie assemble all the type and photostats of artwork they've collected over the morning, and begin rough assembly of pages for MARVEL UNIVERSE at 12:10

Jo Duffy, meanwhile, is reading the fan mail that's come in, and preparing to write some letters pages. **Robbin Brosterman**, the Epic production ace, brings in some minor art changes for Archie's editorial eye. He asks for a few more things to be touched up, and Robbin heads back to production with them.

Mike Carlin gets a call from Janice Chiang, asking what he'll be sending her next He tells her to expect ROM #73 and #74 soon Bob Harras and Bob Budiansky drop in, Harras to chat about last night's party, and Budiansky to get Mike's reaction to Bob's latest TRANSFORMERS script

Don Daley gathers up a pile of stuff and heads out of his office His first stop is to drop off some stuff at the mailroom to be sent out. Second stop is to deliver copies of SECTAURS #3 to **Janet Jackson**, who colored it Third stop is to deliver copies to Dawn Geiger for her husband Steve, who penciled it. Fourth stop is to check in with **Barbara Johnston**, the production artist who puts together the covers, to see how a WALLY THE WIZARD cover is progressing Fifth stop is to drop off some **Judith Hunt** MOON KNIGHT pencils for photocopying and the James Baldwin photocopies for distribution—both at Lynn's desk, for an intern to pick up Sixth stop is to check with production artist **Bill Oakley** about some G I JOE lettering corrections he's doing.

Jim Shooter leans into Ann Nocenti's office to ask if the HEROES FOR HOPE logo is done yet It isn't, and Jim gives Ann the official deadline on it, to pass along to Janet Jackson, who's been assigned the logo for designing As Jim leaves, Terry goes back to reading through the GREENBERG THE VAMPIRE plot and Ann goes back to the X-MEN #200 script she's editing

At 12:20 Rosemary steps out to lunch.

Nelson Yomtov comes into Jim Owsley's office with the coloring to AMAZING SPIDER-MAN #271. Jim is still on the phone with David Michelinie, so Nelson waits until he finishes. They both go over the coloring, and Jim requests a few minor changes

Craig Anderson brings a few SQUADRON SUPREME pages to production for corrections. Some of the word balloon pointers aren't clearly pointing toward the character who's speaking

Mike Higgins has wandered into Ann's office, and confers with her and Peter Sanderson about caption place-

ment on **Alan Moore** and **Rich Corben's** HEROES FOR HOPE pages.

Don Daley brings the pencils for a POWER MAN AND IRON FIST cover by **Mark Bright** in to John Romita for approval, and John says it looks good to him. Don then drops off typesetting corrections for a HULK letter column with typesetter **Brenda Mings**, and heads over to the copy machine to make coloring copies of G.I. JOE pages for George Roussos. On the way back to his office, he drops the copies off with George.

Danny Fingeroth comes in to Ralph's office to pick up coloring for all the stories are ready—leaving only the text pages (Bookview, Mediaview, Overview, Futureview, Feedback, etc.) to be done. All the text pages are in the process of being completed, and Archie has his fingers crossed

Pat Redding phones penciler Gary Kwapisz to give him an OFFICIAL HANDBOOK OF THE CONAN UNIVERSE art assignment she and Larry had talked about earlier

Bob Budiansky tells Eliot to track down **Joe Rosen** and find out if he can letter the latest SECRET WARS II pages overnight. Also, Eliot is to find backup letterers, in case Joe can't do



diligent Don Daley and busy Barbara Johnston

MARVEL SAGA #1.) Since Danny is a freelance editor, Ralph's office is where he keeps his stuff, and where people can drop off work for him—just as Al Milgrom keeps his files in Carl Pott's office and Louise Simonson keeps hers in Ann's. Craig is checking through the AMAZING HEROES SUMMER PREVIEW issue, looking up all the Macchio-edited titles

From Ann's office, Mike Higgins' voice can be heard in the hallway, saying, "What if **Brooke Shields** were **the She-Hulk?**" This is inexplicable until it's revealed that someone has put up a newspaper ad Brooke Shields did for a health club, colored her green, turned her leotard into a Fantastic Four uniform, and added the copy Mike read aloud

At 12:30 Howard calls Jim Novak, who will be sending lettered AVENGERS pages direct to Tom Palmer tomorrow, so as to speed up production of the issue

Archie reads through Jo's Bookview column, and finds more typos. The column is sent for corrections once again. This issue of EPIC ILLUSTRATED is due to go out today, and them all. Bob spoke to Joe Rubinstein about inking some of the book is Steve Leialoha can't do it all in time It's imperative that the issue go out next Tuesday, which means they have to have the pages inked and the lettering (which will be done on overlay) pasted up Monday, so it can be colored Monday night.

Sid Jacobson gets a letter from Lucasfilm about an EWOKS script The Lucasfilm people don't like the name "Stun Gun," and ask that a new name be thought up. Sid comes up with "Prodding Rod," and sends Nancy in to Jim Shooter's office to see if he has any ideas. Jim suggests "Immobilizer."

Ann has a few qualms about the X-MEN script she's been editing, and asks Chris to cut a few lines to make it less copy-heavy. Together they go over the script and delete a few lines.

At 12:40 Mark Gruenwald is visited by **Bill Poplaski**, an old friend. Meanwhile, one door down, an intern delivers some of the CONAN back issues **Mimi Schapiro** requested. Pat phones Mimi to tell her what's being sent. Once she's off the phone, Don Kraar asks for a minor art change on some of the CONAN THE KING pages (one character is supposed to have a beard, and doesn't).

Eliot and Bob Budiansky are going over the CBS Toys designs when Andy Mushynsky comes in to take pictures. Everyone tries to convince Bobbie Chase to let Andy take her picture, but she won't give in Mike Carlin and Don Daley come in to get posters, and the subject of lunch comes up.

Mike Higgins comes in to Ann's office to discuss an upcoming FANTASTIC FOUR that relates to X-MEN continuity, and how it's being coordinated with THE X-MEN.

At 12:40, Denny and Don are talking about who should ink that POWER MAN AND IRON FIST cover. The names **Jerry Acerno** and Bob Layton come up, but no decision is reached.

Mark Gruenwald, Danny Fingeroth and Bill Poplaski drop by to ask Ralph if he wants to go to lunch with them. He politely declines, as he's already set to go to lunch with Mike Carlin, Bob Budiansky, and Eliot Brown. Mike, Ralph, Eliot and Bob also bring along three MARVEL AGE MAGAZINE reporters and Andy Mushynsky.

Ann Nocenti and Chris Claremont, who are sharing the editorial duties on the HEROES FOR HOPE project, discuss who to get to color a particular sequence in the book. Ann mentions that she and Jo Duffy will be going out to California to meet with Lucasfilm on upcoming plotlines in STAR WARS

Don Kraar leaves, and Pat Redding heads out for lunch at 12.45

In Shooter's office, lunch as been sent out for, and just now arrives. Tom DeFalco comes in to join Jim. Jim's lunch is almost frightening, complete with a full order of extra hot peppers poured on the sandwich (which already has more peppers than most people could endure). During lunch, Jim gets a call from Al Milgrom. Because of the arrival of Joshua, Al may not make it in to the office at all today. If so, he'll drop the pages off at Jim's apartment in the evening.

Jo comes into Ann's office to discuss the schedule for the Lucasfilm trip Ann is going to try to schedule it for right before or after the San Diego con. Chris, Ann, Terry and Peter Sanderson make arrangements to go to lunch, and invite Jo along. She's heading back to her office, and suggests they call her when they're ready to go. Knowing how long it usually takes for these guys to actually get out of the office, Jo says, "Phone me when you're sincere." Chris responds, "I'm never sincere, but I'll call you when I'm ready." Chris then follows Jo back

to the Epic office

Denny heads out to lunch at 12:50, taking MARVEL AGE MAGAZINE reporter Dwight Zimmerman with him

Jim Owsley calls Ron Frenz, to go over the changes in the AMAZING SPIDER-MAN schedule resulting from the WEB PETER PARKER crossover plans

Larry Hama returns from the dentist's with his lunch—iced coffee without sugar. As he sips it, he does some routine paperwork.

At 1:00, Peter David drops in on Jim Owsley to discuss plans for the PETER PARKER/WEB crossover. They decide to finally reveal what happens to the solid gold notebook that Spidey picked up in the SECRET WARS II crossover issues.

At 1:07 Ann is going over the pencil art for NEW MUTANTS #36 and Terry is reading through the finished pages of this year's NEW MUTANTS SPECIAL. Ann then calls Jo to see if she and Chris are ready.

Sid Jacobson and Nancy Brown decide to break for lunch at 1:10 and send out for food.

Jo shows up at Ann's office wondering where Chris disappeared to. Chris wanders back in, and they all head out to lunch

Archie, meanwhile, continues working on his editorial drawings.

At 1:20, Jim Owsley reads through AMAZING SPIDER-MAN #271 and MARVEL TALES #181, preparatory to their going to Jim Shooter for final approval. He finds a few mistakes and sends those pages to production. Jim works straight through lunch, as usual, except when he's got a business lunch. He gets more work done when there's no one around.

Archie goes to lunch at 1:30

Pat Redding returns from lunch to find Larry editing a script. They talk about whether it's a good idea to have their writers supply one paragraph descriptions of their stories for promotional use. Finishing the script, Larry moves on to working on letter columns. He and Pat enjoy working on them "because a good letter column can really increase sales."

Larry phones writer **Larry Yakata** at 1:45 to go over a SAVAGE SWORD script. Larry suggests a few changes, and asks him to bring in more of the script tomorrow. Once he's finished that, Larry types up a memo to his writers about those synopsis paragraphs.

At 2:00, Rosemary returns from lunch, to find pages of SPELLBINDER that have been dropped off for Carl to ink when he gets back, along with lettered pages of POWER PACK #19 and #20, which **Joe Rosen** left on her desk. Rosemary immediately has the POWER PACK #19 pages sent out to **Bob Wiacek** to be inked, and gives Joe's vouchers to Shooter to sign, since Carl isn't there to do it.

Denny comes back from lunch. Don is still in the office, organizing the paperwork. He laughs in the face of lunch.

Jim Shooter and Tom DeFalco wind up their lunch, as Jim gets a call from the Chicago Tribune and talks briefly to a reporter about some new trends.

"Phone me when you're sincere."

Pat Redding starts work on the letter column for SAVAGE SWORD OF CONAN #119 at 2:10, while Larry heads to Tom DeFalco's office with the SAVAGE TALES browniine. Tom looks over it, impressed. Afterward, Larry delivers the browniine to Mitt Schiffman in Manufacturing, with Tom's editorial okay. On the way back to his office, he picks up a box of G.I. JOE mail. He gets so much mail on G.I. JOE that, he says, "If I don't do a quick scan of it every day, it gets totally out of hand. The interns have informed me that I must empty my G.I. JOE box every day." He dumps the box on the floor and starts sifting through the mail.

At 2:15 Jim Owsley leaves the office briefly to go to the bank.

Bob Budiansky and Eliot Brown are on their way back in. While waiting for the elevator, Eliot points out his "favorite girl in the whole building"—a young woman with short black hair. Bob tells the MARVEL AGE MAGAZINE reporters to make sure this "gets in print so his wife can read it."

Sid Jacobson comes into Jim Shooter's office to talk about TOP DOG. Jim goes over the latest issue with Sid, pointing out what he likes about it and how it could be improved. He suggests that if the story has clear dramatic choices and meaningful conflict, the series will be just great.

Craig Anderson is filling out the Sales Department Info Form, and needs to know what happens in DAREDEVIL #227. Ralph tells him as much as he can, but #227 is Frank Miller's first issue as regular writer again, and he hasn't turned in his first script yet, so Ralph's not sure. As he does with Walt Simonson on THOR, Ralph is trying to give Frank as free a hand as possible on DAREDEVIL—and one of the effects of that is that Ralph doesn't keep as close an eye on the plots as he does on other series

Mike Carlin steps out to go to the bank, while Mike Higgins is working on some minor THUNDERCATS corrections. Herb Trimpe calls, and Mike tells him Carlin will call him back later

At 2:25 Ralph listens to "The Honeymooners' Rap," by **Joe Piscopo** and **Eddie Murphy**, on a tape deck someone has brought in. Ralph is a big fan of **the Honeymooners**, and this song has him in hysterics. A crowd of editorial and production people gather to listen to the tape.

Bob Budiansky tries to get in touch with Steve Leialoha, but he doesn't answer.

Mark and Howard return to the office at 2:30, after stopping at Ralph's to listen in. Mark immediately heads out to production to deliver the new AVENGERS corner symbol. Tom Palmer's inked AVENGERS pages have arrived, and Howard goes to get them photocopies for coloring and proofreading.

Barry Dutter calls Rosemary at 2:35 to see if he can arrange to interview Carl for THE COMICS BUYER'S GUIDE. Rosemary tells him when Carl will be back, so he can ask Carl directly

Bobbie Chase and Margie Neville return to the office, having gone to Margie's sister's apartment for lunch

At 2:40 Mark receives a call from Steve Englehart, who requests some reference for an upcoming Tigra story in WEST COAST AVENGERS. Mark promises to locate the back issues Steve needs and send them out.

Mike Zeck calls Rosemary to get the address Carl will be at in Chicago. They chat briefly about THE PUNISHER and how it's coming along. "Mike is one of the *nicest* freelancers," Rosemary declares after the call is over.

Pat Redding turns the trophies on Larry's windowsill backwards. The afternoon sun was glaring into her eyes. She and Larry discuss getting more

people working on SAVAGE TALES stories, and Pat suggests that Larry give **Mike Docherty** Larry's "how to lay out a story very quickly" demonstration, as he did for **Rod Whigham**. (Larry is known not only for knowing comics storytelling inside out, but also for his mini-symposiums for artists, showing them how to improve their command of the medium) Larry says sure, and they talk about getting other artists who could use the demo in on it too.

Milt Schiffman brings Mike Carlin the 3Ms (the fully separated coloring guide) for the cover to the SHE-HULK Graphic Novel. There's been a separating error, resulting in a black logo against a black background—the logo was supposed to be white It'll be difficult to fix at this stage, but something has to be done

Jim Shooter drops off more SECRET WARS II pages with Bob Budiansky, who immediately starts editing them

At 2 45 Archie returns from lunch.

Mike Carlin checks with Jim Shooter on the She-Hulk logo problem They decide the simplest solution is to make the logo white. It'll be difficult to get the separations redone in time, but not impossible. Mike calls Herb Trimpe, and connects with him at last, and Herb agrees to draw and ink the covers to the two TRANSFORMERS issues he drew.

There is a steady stream of editors dropping in on Bobbie to pick up copies of the new posters The most popular one is the PUNISHER poster, and by the end of the day Bobbie's supply is running quite low.

Rosemary calls Terry Shoemaker at 2:50, to see where the CLOAK AND DAGGER pages she thought Terry Austin had are. Terry hasn't finished drawing them yet is where they are Rosemary asks Terry to send in the ones that are done so she can get Bill Mantlo scripting 'em.

Kyle Baker shows up at Jim Owsley's office, and picks up the pencils from WEB OF SPIDER-MAN #13 to ink. He and Jim talk over the deadlines on the WEB/PETER PARKER crossover, to make sure Kyle will be able to ink the two WEB issues. Sure, Kyle can do it. After all, he says, "Who needs sleep?"

George Roussos comes into the Gruenwald office at 2:55 to ask some coloring questions about an ALPHA FLIGHT cover he's doing ALPHA FLIGHT isn't one of Mark and Howard's books—but they're known through the office as the people to see if you have a question about anything in the Marvel Universe. Sure enough, George gets his answers.

Meanwhile, Ralph needs to find someone to draw the next issue of MICRONAUTS, as **Kelley Jones** has just called to say he's ill and will be unable to make the deadlines.

Bob Budiansky finally reaches Steve Leialoha on the phone and tells him "We re losing the war." Eliot comes in after the phone call, and Bob tells him, "If we don't get it Monday, we're in trouble." Eliot responds, "Al Milgrom's supposed to come in today, but he has a feeble excuse. His wife just had a baby."

Jim Salicrup comes into Jim Shooter's office with the newly finished issue of THE VISION AND THE SCARLET WITCH. The two Jims discuss how **Jim Mooney's** inks work with **Richard Howell's** pencils, and about how good artistic talent "builds on" the previous creative stages, rather than "fixing" them. Jim Shooter approves the book, and off it goes.

At 3:00 Mark Gruenwald gets a call from **Mark Bright**, asking where **Tony Stark** is living as of the issue Mark's drawing now. Then, Craig Anderson pops in with a question about super villains joining the Squadron Supreme in an upcoming issue (he's still filling out the Sales Department Info Form).

"Al Milgrom has a feeble excuse. His wife just had a baby."

Howard is also filling out one of those forms, and calls **George Olshevsky** to get some information on what's coming up in the Marvel Indexes, but gets no answers. Throughout this information-gathering, Mark is still putting together the unfinished sequences of that THING issue.

Rosemary sends the penciled pages of POWER PACK #20 that Joe Rosen dropped off to **Bob McLeod** to ink. John Romita brings her the corrected DOCTOR STRANGE pages Rosemary's been waiting for—the corrections being things like making sure the Beyonder's hairstyle is the same as in the other books he appears in.

Don Daley heads out to the mailroom, where he runs into **Sally Pomeroy**, the Rights and Permissions editor. They had previously discussed the legalities of the name **Spellbinder**, and discovered that they could use it for a magazine title, but it was already trademarked by someone else for use in games and toys. Don asks Sally if she thinks they should find another name for the series. They discuss how popular SPELLBINDER is likely to be, and decide that there's no way to tell, so it's better to go with a good name than try to find another and cover all bases

Ralph calls Sal Buscema to see if he can draw that issue of MICRONAUTS, while Craig is now looking through a MICRONAUTS plot to get the information he needs for the Sales Department form.

George Olshevsky returns Howard's call at 3:05, and Howard gets the Index information he needs.

Don Daley drops off a stray G.I. JOE page by Andy Mushynsky's portfolio in production for Andy to ink—Andy's still roaming around with his camera. He heads over to the Epic office to drop off photocopies of those Judith Hunt MOON KNIGHT pages with Jo Duffy, who's writing that issue. Although MOON KNIGHT's been cancelled, the story will be completed and eventually run in MARVEL FANFARE. As Don leaves the Epic office to drop some vouchers off with Virginia, Archie is making color notes on the EPIC ILLUSTRATED text pages that are done. So far 11 of the text pages are complete, and they need three more to get the issue out. Archie describes it as the point of the day "where we wait to see if there's going to be a happy ending."

William Jungkuntz, writer/artist of the "Blood and Gutz" series in SAVAGE TALES, drops by Larry's office to make a few minor changes in a chapter of the series

David Mazzuchelli walks into Ralph's office, just back from a long visit to Italy Ralph finishes up his phone call (Sal is unable to take on the MICRONAUTS assignment) and welcomes David back. They make small talk, most notably about Frank Miller's return to the writing chores on DAREDEVIL. David is looking forward to working with Frank.

Ann Nocenti and Terry Kavanagh return to the office, with Chris Claremont in tow. John Romita Jr has been working on X-MEN pages in his father's office, and stops in to show them to Ann.

Roz Williamson of Licensing comes into Bob Budiansky's office, and Bob shows her the CBS Toys designs. Bobbie calls Ann Nocenti to tell her Steve Leialoha's trying to get in touch with her

Mike Hobson calls Jim Shooter at 3:10 about some books that are ship-

ping late—mostly Epic books. Jim calls Archie to look into it, but Archie and Jo aren't in. Danny Fingeroth brings in MARVEL SAGA #1 for Jim's perusal, but while Jim is looking it over, Archie comes in to discuss the late books. The delay is on DREADSTAR and GROO, and Archie goes off to check the dates the books left the office

Back at the Epic office, Jo has returned, and is going over the MOON KNIGHT photocopies. Archie comes in and tells her about the scheduling problems on GROO, which is involved with the new coloring schedule they received this morning. Archie wants to assure all involved that next month there'll be no problem. Jo says he can count on that.

Don Daley picks up a package at the receptionist's desk, which contains that G.I. JOE YEARBOOK centerspread. On the way back toward his office, Don drops some stuff off with Shoshanna to be mailed out, bops by Brenda's room and chats with her about the HULK letters page, and picks up the corrected copy. He runs into Andy Mushynsky in the hallway and tells him about that page he dropped off by Andy's portfolio, and then drops off the HULK letters page with Barry Shapiro to be pasted up, and heads back to his desk

Bob Budiansky tells Eliot to check on everything that's going on with the SECRET WARS II pages and try to smooth out its progress. Eliot then heads off to check on the lettering, and Bobbie calls Al Milgrom to see if he can possibly make it in to the office

Steve Leialoha calls Ann's office, and Chris chats with him for a while, telling him how much he liked Steve's art on the recent NEW MUTANTS trilogy Steve drew. Ann is conferring with John Romita Jr about the work he's been doing. Chris has been scripting from John's rough breakdowns, and John's been spending the afternoon tightening them up. Ann wants to send out the pages Chris has scripted to Tom Orzechowski to letter —and luckily, John has just finished tightening up the pencils on the last page Chris has scripted so far. Terry gets on the phone to talk to Steve about the missing Federal Express package

At 3:15 Barry Shapiro comes in to confer on that HULK letters page with Don. It seems there's not quite enough copy on the letters page to fill it, and Don takes it to Ron Zalme to find out what to do. They decide to have Brenda re-set the type at a slightly larger size, which will solve the problem nicely

Tom DeFalco comes by Jim Owsley s office, and Tom and Jim discuss the WEB/PETER PARKER crossover and what it'll mean to AMAZING continuity.

David Mazzuchelli shows Ralph a cover sketch for a DAREDEVIL cover, and Ralph okays it. They discuss the imminent return to the original DAREDEVIL logo, as well as talking about the DD coloring. David wants to involve himself closely with the coloring, in order to get the most effect out of the artwork. Ralph's all for it—anything to get the creators more involved than they already are.

Eliot is sent to call Joe Rubinstein and tell him he *will* be needed to ink some SECRET WARS II pages—as well as calling **Christie Scheele** to make sure she can color it Monday night As Andy Mushynsky comes in to take pictures, Bob begins a phone conversation with **Allison Shinniers** at Hasbro Bradley, discussing names for some TRANSFORMERS characters.

Kyle Baker comes into Mark's office at 3:20 to deliver a set of penciled pages for the "Aliens" section of MARVEL UNIVERSE.

Del Barras gives Rosemary a call to check that his pages arrived. Rosemary checks with him over why he hasn't been paid for about fifty pages of artwork, and it turns out that Del hasn't vouchered the pages Problem solved

Don Daley fill out the Sales Department Info Form, while Denny goes over the pages of HULK #316 that John Byrne has turned in so far. Denny and Don discuss a line of dialogue Denny feels may be out of character, and whether to change it

Vinnie Colletta drops in on Jim Shooter to tell him that he's seen Paul Ryan's work now and likes it a lot. Archie Goodwin comes in to report that the next GROO and DREADSTAR are both on schedule, and Archie and Jim discuss the summer production crunch. Archie then leaves Jim to concentrate on SECRET WARS II.

Terry Kavanagh gets a call from Federal Express. They tell him they've found "pencil sketches for an adult comics series." "Those are Brian's pages, all right," Chris opines. It turns out that all the mislaid material has been recovered, and will be sent along to Marvel.

At 3.25, Rosemary makes photocopies of the corrected DOCTOR STRANGE pages to have colored.

Upstairs, Bob Harras is on the phone, going over ROBOTIX (the Coleco project mentioned earlier), with people at Coleco. After finishing going over the TSR module, he works on the SECRET WARS stamp books, and begins trying to locate a writer for ROBOTIX.

Mike Higgins drops by Mark's office with another box at 3:30. As he leaves, Bobbie Chase comes in to get the cover to MARVEL UNIVERSE #2, for promotion. Howard grins satantically and tell her where she can find it. It's in a file drawer, he says—the file drawer that is completely blocked by the eight-foot stack of boxes in the corner Bobbie, determined to get at the cover, moves most of the boxes, piling them into a towering wall that traps Mark and Howard in the back half of the office—the half without the door.

babbling Bob Budiansky



As Mike Carlin finishes going over the script to ROM #73, **Jack Abel** drops in and pretends to be Mike's assistant. Mike Higgins is out in the Bullpen at the moment, and Jack dons Mike's Mouseketeer hat. Fred

Bauman, walking by, spots him and calls, "Hey, Cubby!" Jack retorts: "To err is human, to forgive is out of the question."

Bob Budiansky finishes his phone conversation, and finds Joe Rosen and talks to him for a while about how many SECRET WARS II pages Joe can do.

Barry Shapiro enters Mark's office at 3:35 with a few questions on the MARVEL UNIVERSE pages he's working on. He, Mark and Howard shout questions and answers through the wall of boxes, as Bobbie ransacks the files looking for that cover. It isn't there. She leaves, and as punishment for not having the cover she needed, doesn't dig Mark and Howard out of the boxes.

Jo Duffy calls GROO colorist **Tom Luth** to ask him to get the GROO coloring he's working on in right away, and Tom says they'll have it by Friday. She also warns him that next issue will be a little rushed, so as to get solidly on the new schedule. He says there'll be no problems.

Don has finished filling out the Direct Sales form, while Denny continues going over the HULK story, analyzing the basic conflict to see if it's strong enough

David Mazzuchelli wanders out into the Bullpen, and Ralph gets back to work—not only does he have to find someone to draw an issue of MICRONAUTS, he realizes—but he's got to find an artist for the next issue of SQUADRON SUPREME as well!

Bob Budiansky and Julianna Ferriter go over the 19 sheets of color sketches Bobbie did this morning, and narrow it down to three promising sketches. They then begin adjusting them for smaller details.

Chris Claremont calls **Paul Smith** at his studio, and Paul's not in, so Chris leaves a message on Paul's answering machine. Chris calls Paul's home number, and leaves another message; "Call me. The girls, the sex, the rock and roll we'll work on. Bye." It makes one wonder what Paul's answering machine *says* to unwary callers. Chris calls Art Adams, who *is* home. Art tells him he's finished the NEW MUTANTS SPECIAL cover, and will send it out Federal Express today. "Bless him" Ann comments

Howard bulls his way through the wall of boxes at 3:37, scattering them all over the office, so anyone coming in is knee-deep in cardboard. Mark gets a call from Ron Zalme, telling him to call Abe at Chemical Color over some color separating problems on WEST COAST AVENGERS. Ron Wilson comes in, eyes the boxes in alarm, and leaves.

At 3:40, Howard does some filing, while Mark brings some more THING material to Production.

Rosemary calls Bob Sharen to tell him that those corrected DOCTOR STRANGE pages are on the way to him to be colored. She also mentions that Bill Mantlo has just taken the Bar exam. He's not planning to go into law full-time though, as he's doing too well as a comic book writer

Jo Duffy calls **Mark Evanier** (who has something to do with GROO) to tell him when the next two GROOS are due. As she puts it, they've got to get back on schedule "or nobody goes to Tahiti."

Bobbie complains that Ralph has given her a death threat.

Denny finishes going through the HULK pages, and compliments John Byrne, saying "John has a quality that is very rare for a comic book artist. He looks at the real world. I am always astounded at the accuracy of costumes and settings. **Jennifer** (the She-Hulk) **Walter's** costume in this story is just absolutely perfect. It's exactly what she would be wearing given who she is. When we were doing ALPHA FLIGHT, it would always knock me out, the scenes with **Heather** in the kitchen—Heather *and* the kitchen would be done so perfectly. John must walk around, just filling his eyes with the real world all the time. Which is what you would expect all artists to do, but few of them actually bother."

At that point, David Mazzuchelli pops in, and Denny enthusiastically welcomes him back to the States. They chat about his trip and the places he visited. Denny and Don have both spent some time in Italy, and they compare notes, as it were

Jim Owsley calls penciler **Mike Harris**, and offers him the penciling assignment on the WEB OF SPIDER-MAN parts of the crossover, since **Marc Silvestri** won't be the regular penciler of that book until issue #16. They talk about the crossover a little, and Mike says he'd be glad to draw it.

William Jungkuntz gives Larry roughs of the next "Blood and Gutz" story to look over. As he does so, Pat asks a few questions about what should go in the letter column she's working on, and Larry wonders about getting **Eastman** and **Laird** (the creators of TEENAGE MUTANT NINJA TURTLES) to do some material for SAVAGE TALES

Ralph calls Ron Frenz to see if he's available to draw either the MICRONAUTS or SQUADRON SUPREME issue. Ron is too busy on SPIDER-MAN at the moment, so Ralph calls John Buscema.

Jim Shooter delivers more script pages to Bob Budiansky, and he and Bob discuss them briefly. As Jim leaves, George Roussos delivers a page of coloring—and then, Bob goes back to coordinating costume colors with Julianna.

Howard begins proofreading the issue of AVENGERS that came in complete today at 3:45.

Archie begins working on his "editorial" drawings again. Jo tells him he should add one for DREADSTAR AND COMPANY to the list. He groans.

Ann sees Kyle Baker go by in the hallway and calls him in. She asks him if he'd be interested in inking WOLFPACK. Could be, he says.

Meanwhile, Chris Claremont has gone to Jim Shooter's office for their conference, in which they discuss the Beyonder's role in the resurgence of **Phoenix** and the fate of **Rachel Summers**. They also talk briefly about the X-MEN part in the X-FACTOR premiere, and some cross-coordination that is temporarily at a standstill. **Jim Starlin** calls about his plans for ChicagoCon, and then Jim and Chris begin generally discussing the comics field.

Ron Wilson returns to Mark's office with a newly-completed THING page, and he and Mark go over what else there is to do on the issue

Craig finishes filling out the Sales Department form and goes to deliver it. Meanwhile, John Buscema agrees to draw the SQUADRON SUPREME issue. Ralph is very pleased, because it was John who drew the Squadron Supreme in their very first appearance, back in AVENGERS #85. Ralph promises to send John lots of reference, but tells him he may well remember the charactes when he sees them.

Someone from THE COMICS BUYER'S GUIDE calls Jo Duffy at 3:50 to set up an interview. While she's on the phone, Robbin comes in with those last three pages. The office erupts in cheers and fanfares—another issue of EPIC ILLUSTRATED will go out on time!

Ron Wilson stops in on Larry to see if Larry's got the next WOLFPACK plot

yet. WOLFPACK is a new project, about teenage ninjas in South Bronx, that Larry is writing, Ron is penciling, and Ann Nocenti is editing. Pat is still working on a letter column as Larry plows his way through the day's vouchers that have come in. Soon, he's off to Tom DeFalco's office to discuss an unestablished rate for a special illustration Tony Salmons did for DAKOTA NORTH, a new series Larry is editing

Terry Kavanagh calls Terry Austin to tell him that the cover to the NEW MUTANTS SPECIAL is on its way to him to ink. Also How's Terry doing on the HEROES FOR HOPE pages he's inking (he dropped them off with John Byrne for John to tighten the pencils up), and could he ink a few pages of the X-MEN ANNUAL? Unfortunately, the FANTASTIC FOUR he's doing will take up all his time for a while.

A messenger arrives to give Mark some **Rick Parker**-lettered IRON MAN pages. Howard rushes off with them to get them sent to **Ian Akin** and **Brian Garvey** as soon as possible

Mark Gruenwald drops in on Mike Carlin at 3:55 to talk about the last few bits of THING script and balloon placement Mike needs to do, and when he'll have time to do it.

Ron Wilson comes in to Ann's office at 4.00, and she tells him that Kyle Baker might be inking WOLFPACK.

Pam Rutt calls Jo Duffy. SPIN Magazine is doing a feature on Frank Miller, and Pam asks Jo to call SPIN, since Jo is Frank's editor on the ELEKTRA project. Jo calls, and arranges for them to get copies of both completed Miller artwork and work-in-progress, to run as illustrations for their article.

Steve Geiger appears at Denny's office with those pages Dawn forgot. Denny looks at them carefully, complimenting Steve on how they look. Steve and Don discuss how to indicate color holds in pencil, because Steve has a few complicated instructions for the inker and colorist. Steve then heads out to make photocopies of the pages for himself and Don, as well as some sets of copies to make the inking and coloring notes on.

The MARVEL TALES pages Jim Owsley sent in fo. corrections come back, and Jim goes over them.

Bobbie Chase wanders in to the Ralph Macchio office at 4:05 and chats with Ralph and Craig about the new posters as she tosses the Nerf basketball repeatedly through the hoop Bobbie mentions the Daredevil poster by Frank Miller, and Ralph says "Frank did that for us a while ago." As if in response, Bobbie's aim shifts imperceptibly, and Ralph is struck in the mouth by the Nerf basketball Bobbie flees the room, followed by a shout of "I'll get you for this, Chase!" Craig opines that saying "Frank did that for us a while ago" when Bobbie is around is probably like waving a red flag in front of a bull.

Margaret Clark calls Mike Carlin on **Petra Scotese's** behalf, to see when Petra will be getting the ROM Annual to color. Just as soon as Al Milgrom finishes inking it, is the reply. Mike switches Margaret over to Terry Kavanagh's line, and Terry tells her when she can expect to get those BOZZ CHRONICLES pages



Mark Gruenwald calls Abe at Chemical Color and resolves the coloring problems, while Howard delivers the vouchers that have come in today to Virginia Romita's office

An intern delivers more SECRET WARS II pages from Jim Shooter to Bob Budiansky, and Bob starts reading through them.

Ann calls **Barry Windsor-Smith** to tell him about a story Chris is doing featuring **Katie Power** from POWER PACK and an amnesiac Wolverine. "It's like **Frankenstein's monster** and the little girl," she says. "She thinks she's with her friend, but he doesn't know who he is anymore. It'll be that kind of tension—Katie will be leading him around, and you're waiting for him to pop his claws It'll be dark, moody, foggy—very silent, except for Katie talking " Barry may draw the story.

Eliot gets two more big cover reproductions on foam core board at 4:10 —so now he has to find a colorist for *these*, too. But first, he arranges to send Rick Parker some SECRET WARS II pages to letter.

Mark Gruenwald is making sure everything's going well on the THING issue. Ron Wilson is working on the last few panels, while Mark editors the script—and Mike will have the rest of it to him soon. John Morelli will be coming in that evening to letter it.

Don Daley calls G.I JOE penciler Rod Whigham at 4:15 in Atlanta to touch base and chat.

Pat Redding finishes the letter column she was working on and gives it to Larry for him to review.

Ralph comes into Bob Budiansky's office while Bobbie is elsewhere to complain of the grievious injury she did him with the Nerf ball, and to threaten revenge.

At 4:20 Pat Redding gets some reference together to mail to Gary Kwapisz. On her way to the mailroom, Phil Felix asks her to drop the now-complete WALLY'S MAGIC SHOW Page off with Denny. She does, and Denny tries to get her to try out the magic trick on it. On hearing what it involves, she says, "I got work to do," and flees.

Back in Larry's office, penciler **Malcolm Davis** comes in to deliver the art for a SAVAGE TALES story he drew that Denny wrote. It's his first work for Marvel, and Larry is impressed. They discuss the pages, and Larry shows Malcolm a few ways he could improve his penciling

Eliot and Bob Budiansky confer over who the fastest letterers are, and discuss whether or not to arrange for the production artists to stay late on Monday to finish up SECRET WARS II #5

At 4:25 Rosemary gets CLOAK AND DAGGER #4 ready to go out for coloring, and then begins proofreading THE NEW DEFENDERS #151.

Over at Epic, it's discovered that the reason Bill Sienkiewicz has not been receiving his checks is that he does not have a new contract. Jo sends Editorial Assistant **Eve Freberge** to speak to "the tallest possible authority" —Jim Shooter—about straightening this out. Also, Eve should check with Jim on Jim Starlin's royalties and call him about it.

Barry delivers the near-complete HULK letters page to Don Daley at 4:25. All it needs now are signatures of Denny, Don and John Byrne to be slipped in in the appropriate spaces Getting Denny and Don's is no problem.

Mike Carlin calls **Joe Sinnott** to ask him to send the ROM pages he's inked so far direct to Janice Chiang, so she can letter them on overlay

Bob Budiansky is conferring with Julianna about the CBS Toys color schemes again. The Bullpen around them is really cooking. Jack Abel is inking and singing "Your Cheatin' Heart," while Jim Salicrup, erasing stray pencil lines on inked VISION AND SCARLET WITCH pages, joins in on the choruses. Jim then suggests that they do the "Gilligan's Island" theme, but Jack's not interested So they sing the "Mary Tyler Moore Show" theme, "Love Is All Around," instead

Ann gets a memo listing the times and flights that will take Marvel people to and from the San Diego Con. Ann and many others are scheduled to leave the *morning* of the last day of the con, before it's over. Ann wants this changed

Howard calls Christie Scheele at 4:35 to see if she can pick up the AVENGERS photocopies he needs colored. Ron Wilson brings in the last of the THING art.

Archie is now coloring his "editorials."

"When I was young I wanted to grow up to be an editor."

Mark Gruenwald leaves for the day at 4:40, heading out early for a dentist appointment. As he leaves, he eyes the MARVEL AGE MAGAZINE reporter and intones, "When I was young, I wanted to grow up to be an editor. Now I'm not young . . . and I am one."

Denny is going over some G.I. JOE pages that came back from production. **Chantee Foster** comes in and gives Don some silverprints to go through. Silverprints are a lot like brownlines, except that brownlines are done for black-and-white books and silverprints are done for color books. Don goes through the silverprints to make sure the pages are all in the right order, there aren't any glaring printing errors, and stuff like that

Dwayne Turner, a hopeful young penciler, calls for Jim Owsley. Jim likes his samples, and wants to give him something to draw. He tells Dwayne to call back next week and that he hopes he'll have located a plot for him to draw

Chris comes back from his meeting with Jim, and Ann tells him to call Barry. He does, and they talk about the Wolverine story.

At 4.45 Larry enters Denny's office. He and Denny chat about the story Denny wrote for SAVAGE TALES that Malcolm Davis drew, and Larry shows him the pages. Denny likes the art a lot. Meanwhile, Don is getting a copy of John Byrne's signature for that letters page

Mike Carlin arranges with Bob Budiansky for him to do design sketches for those two TRANSFORMERS covers Herb Trimpe will be drawing.

Upstairs, Eliot is trying to get the two big covers colored in time for the ChicagoCon that weekend. Bob Harras signs some vouchers, then calls Herb Trimpe, who agrees to both write and draw the ROBOTIX series.

Jim Shooter comes to the Epic office at 4:50. There's a small amount of outstanding royalties due to Jim Starlin, he's discovered, and they'll be sent out next week. He says to let Starlin know that he and Mike Hobson are looking into the matter and "are taking steps to fix the people who are broken." As Jim leaves, Jo calls Jim Starlin and tells him just that.

Back at Jim's office, Bob Layton pops in as Jim gets back to remind him that they're going out to work out soon, and Jim should be ready to take off in a few minutes. (Jim has pretty much given up on seeing Al that day).

While Jim waits for Bob to change clothes, Jim Owsley comes in to talk to him about a number of things, including traffic procedures, the WEB/PARKER crossover, and problems with a SECRET WARS II cross-over

Larry Hama gets back to *his* office, and offers Malcolm more work They talk briefly about what kind of story he'd be best at. As Malcolm leaves, Larry goes over the letter column Pat wrote, while Pat checks progress on THE OFFICIAL HANDBOOK OF THE CONAN UNIVERSE, making a list of what's been done and what remains to do.

Bobbie enters Mike Carlin's office to complain that Ralph has given her a death threat· A note with a skull and crossbones that says "YOU'RE THRU, CHASE!!"

At 4:55 Bobbie rushes into Ralph's office with the death threat, slams it down on Ralph's desk, grabs his hand and mashes it down on the note, incontrovertibly marking it with his fingerprints. "You've got me now, Chase," Ralph shouts after her as she flees; offering her an undefined bribe



macabre Mark Gruenwald

to suppress the evidence.

At 5:00 Phil Felix wanders in to look at Carl's set of men-at-arms books by **Angus McBride**. Andy Mushynsky joins him, and they rummage through Carl's books for a little while.

At Epic, it is discovered that there are big problems with Bill Sienkiewicz' contract. Archie goes to talk to Mike Hobson about it and straighten things out.

Larry Hama lays out the RED SONJA page for THE OFFICIAL HANDBOOK OF THE CONAN UNIVERSE.

Mike Carlin gathers some TRANSFORMERS reference to send to Herb Trimpe.

Jim Owsley heads back to his office, and Jim Shooter gets a call from **Peter Gillis**. They talk over the upcoming SECRET WARS II crossover in THE MICRONAUTS, and about the series in general.

Ron Wilson comes in to Larry's office at 5:05 with some WOLFPACK pages. Larry looks them over and asks for a couple of corrections, making some sailor's uniforms accurate, and that sort of thing. Larry draws what he means.

Bob Budiansky spots (of all people) Al Milgrom in the hallways, and drags him into his office. They talk about little Joshua, as Al shows Bob the new SECRET WARS II pages. Mike Carlin comes in to ask Al about a cover Al is doing for Mike, and the three of them talk about Al's upcoming deadlines and how best to coordinate them.

John Romita drops off some corrected HEROES FOR HOPE pages with Ann, and there's some brief discussion about them. On one of them, Wolverine is eating a banana, and it looks a little odd. Eventually Ann decides, "So what? Let him eat a banana!"

Jim Owsley drops by Peter David's office at 5:10, and they talk about the scheduling revisions that came up in the meeting Jim had with Jim Shooter. They decide that Jim, Peter and Tom DeFalco will have to have a three-way conference to co-ordinate all this.

Al Milgrom leans in Mike Carlin's office to assure him that he'll get that ROM cover tomorrow.

Angelo DeCesare drops off a script for HEATHCLIFF with Sid Jacobson, and vanishes almost before anyone can even say "Hi" to him.

Ann Nocenti and Chris Claremont discuss cover designs and how they affect sales, looking over old X-MEN covers and comparing sales to what was on the cover.

At 5:15 Howard finds some vouchers he forgot to give Virginia earlier, and heads over to deliver them now.

Al Milgrom comes in to Carl's office, and Rosemary showers him with congratulations. He looks through his storage files for photocopies of ROM he needs for a SECRET WARS II sequence. He tells the story of why Carl's desk is up on blocks. It seems that Carl has a special orthopedic desk chair, but when it was ordered, no one knew it would be too tall for the desk. So, rather than ordering a new desk, they put it up on blocks. Al can't find his copies and heads over to Mike's office to make himself a new set.

Steve Geiger wanders into Ralph's office, and shows Ralph his latest SECTAURS pencils. Ralph likes them, and offers Steve the MICRONAUTS assignment. Steve's too busy, but he asks Ralph to keep him in mind for other fill-in assignments.

Nancy Brown leaves for the day, as Sid finishes up the phone call he's making. He then leaves as well.

Bob Budiansky catches Christie Scheele in Jim Shooter's office and checks with her on her schedule and how the latest SECRET WARS II will fit into it.

Christie heads over to Ann's office to deliver the coloring for the NEW MUTANTS SPECIAL, and Bob heads back to his office to resume work on the CBS Toys designs, while Jim Shooter grabs his gym bag and heads out with Bob Layton. He spots Al Milgrom at Mike Carlin's door, though, and he and Al head back to his office to go over the new SECRET WARS II pages.

At 5:20 PM Don Daley is in the mailroom getting ready to mail stuff off to Chemical Color.

Jim Owsley makes plans with Peter David and Tom DeFalco to meet for dinner after work.

Bob Budiansky and Bobbie Chase make a concerted effort to figure out exactly what color those CBS Toys characters should be.

Chris Claremont and Peter Sanderson go through the coloring Christie just dropped off. Chris likes it a lot, and marks a few errors he spots.

Howard Mackie gets a phone call from Sally Pomeroy at 5:25, who wants to know where the first appearance of **Red Sonja** was? Everyone in the office remembers the story, but can't remember the issue number—and the CONAN index is somewhere under the boxes. (As it turns out, Sonja first appeared in CONAN #23, and the story everyone was thinking of was "The Song of Red Sonja" in CONAN #24.) Christie comes in and picks up the AVENGERS issue to color.

Archie and Jo finish up for the day, and begin discussing what their priorities will be tomorrow. Personal business takes over thereafter, and the Epic staff goes its separate ways.



analytical Ann Nocenti and cheerful Chris Claremont

Larry Hama bursts in to Mark's office with a toy laser gun at 5:30, intending to kill Mark. He sees that Mark's gone, and abashedly leaves.

The next door over, Denny and Don check over the unfinished business and discuss tomorrow's schedule.

Jim Owsley does some last minute paperwork, and rushes off to meet Tom and Peter for dinner.

Larry bursts in to Mike Carlin's office and shoots Mike Higgins point-blank with the laser gun. Everyone cheers as Mike slumps over his desk.

Upstairs, Eliot finds a few moments to go through some lettering submis-



redoubtable

Rosemary

McCormick-Lowy

sions that have come in.

Jim Shooter finishes his meeting with Al, and he and Bob Layton head for the elevators.

Al Milgrom rushes into Carl's office, grabs his portfolio, and rushes out.

At 5:35 Howard leaves for the day.

Phil returns another of Carl's books. Al's wife calls, but Rosemary says she's not sure where Al is—just which direction he vanished in.

Craig leaves for the day, while Ralph chats with Bob Harras and Al Milgrom about tennis and racquetball. They wander over to Mike Carlin's office, and the conversation continues.

Ann reminds Chris to get his part of the editing done on some more HEROES FOR HOPE pages by tomorrow. Chris groans, and Ann grins. "Don't want to be an editor any more, do you?" she asks.

Mike Carlin and Mike Higgins discuss the ROM Annual at 5:40 with Al Milgrom, and when he'll be able to bring the inked pages in. Ann goes over the NEW MUTANTS SPECIAL coloring.

Don Daley rushes in to Carl's office at 5:45, hits Rosemary over the head with some artwork, plays with the lights, and rushes back out. Rosemary takes that as a sign, and leaves for the day.

As Don gets back to his desk, Denny is suiting up to leave. Don goes back to paperwork.

Ann goes home.

Bob Budiansky gets back to his desk at 5:50 and stares at the CBS Toys pages for a few moments before wearily plunging back to work on them.

Terry Kavanagh heads for home.

In the Mikes' office, Bobbie Chase grabs Larry's laser gun and kills Ralph, who collapses to the floor dramatically. Inspired, Bobbie starts shooting everyone in the office, including several MARVEL AGE MAGAZINE reporters.

At 6:00 Don Daley finishes up and calls it a day.

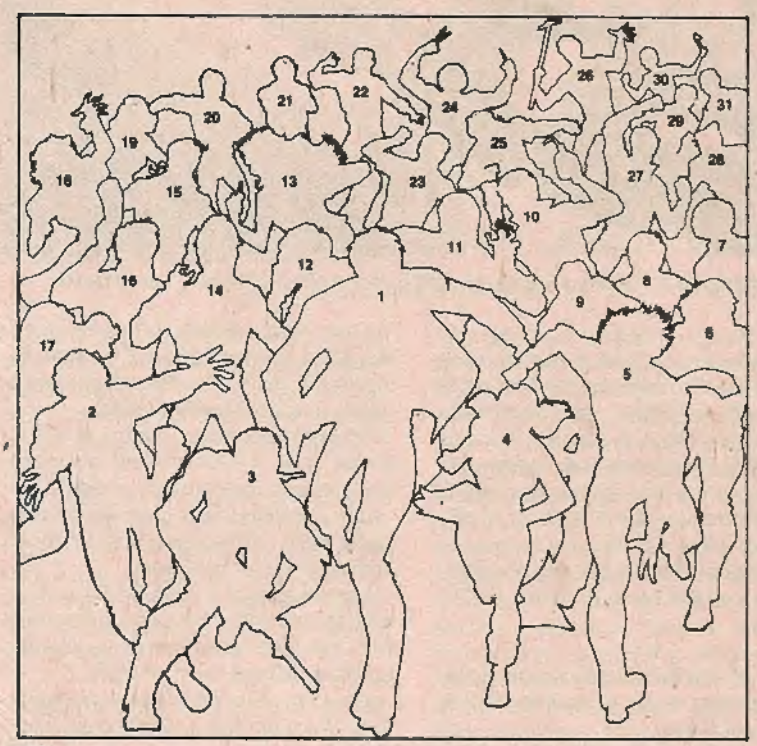
Bobbie Chase leaves, saying, "Haven't I done enough damage for one day?"

Bob Budiansky is planning to work late on the CBS Toys design.

At 6:30 Peter Sanderson sees Ralph Macchio, alive again. Ralph claims to be planning a fiendish revenge on Bobbie.

Jim Owsley returns to the office at 7:40 to get some more work done.

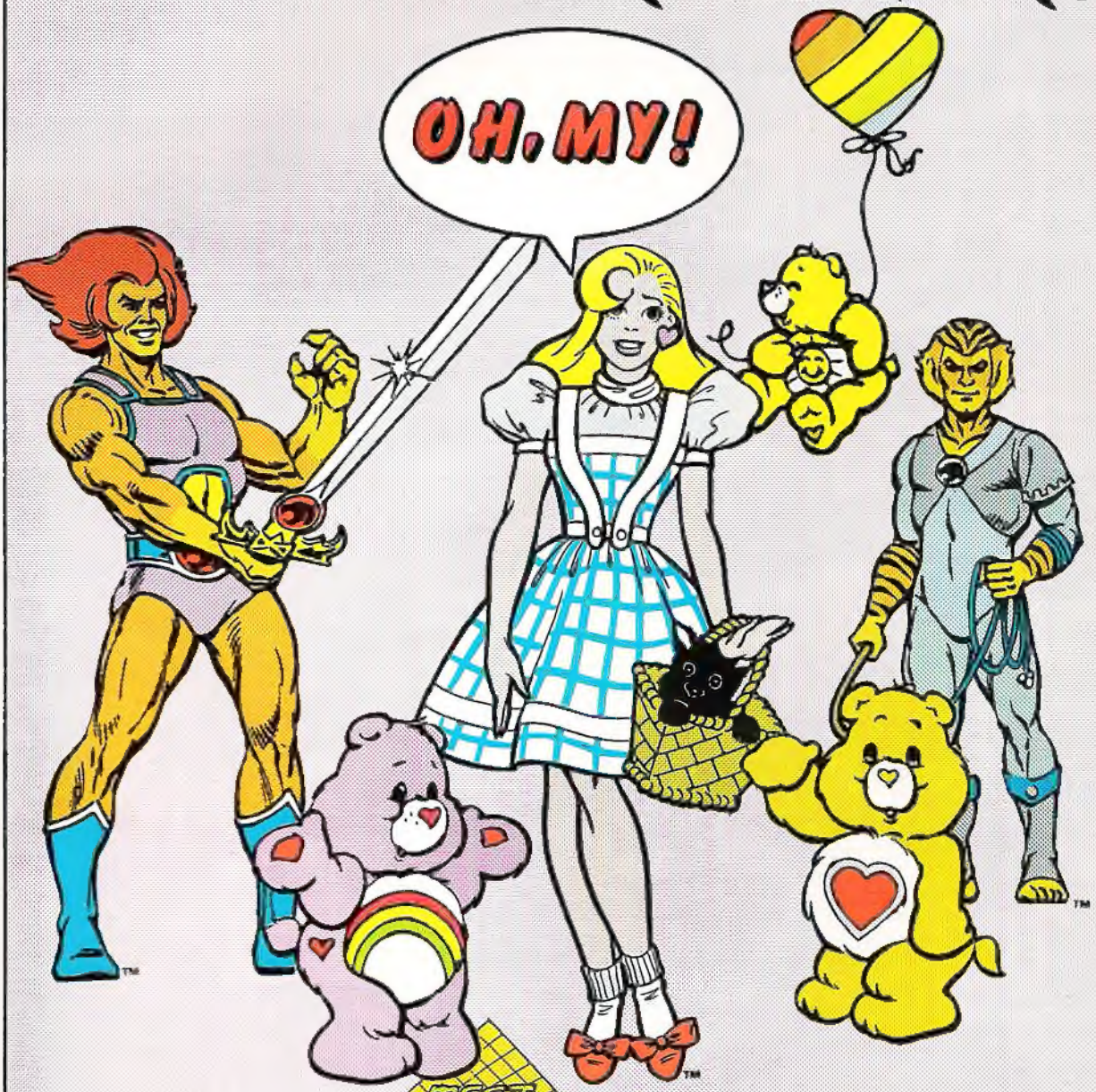
—compiled by Kurt Busiek from reports by Christine Aurilia, Richard Bensam, Wendy Berger, Charlie Boatner, Kurt Busiek, Sholly Fisch, Steven Freitag, Len Kaminski, Adam Philips, Mike Raub, Peter Sanderson, and Dwight Jon Zimmerman.



Here it is—your guide to the Marvel Bullpenners depicted on our crowded cover! Enjoy!

1—Jim Shooter
2—Jim Salicrup
3—Larry Hama
4—Ann Nocenti
5—Jim Owsley
6—Archie Goodwin
7—Bob Budiansky
8—Sid Jacobson
9—Bob Harras
10—Mike Carlin
11—Eliot Brown
12—Ralph Macchio
13—Pat Redding
14—Mark Gruenwald
15—Adam Blaustein
16—Denny O'Neil
17—Jo Duffy
18—Nancy Leigh Brown
19—Rosemary McCormick-Lowy
20—Don Daley
21—John Romita
22—Tom Morgan
23—Mike Higgins
24—James W. Fry III
25—Craig Anderson
26—Mark McKenna
27—Howard Mackie
28—Terry Kavanagh
29—Adam Philips
30—Jose Marzan
31—Kurt Busiek

LIONS & TIGERS & BEARS



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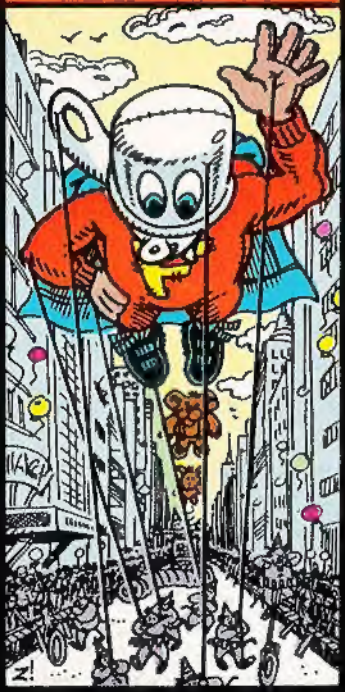
Say hello to three new STAR COMICS™ sensations! The savage **THUNDERCATS!** The cuddly **CARE BEARS!** And **MISTY** . . . the soap-opera superstar who's setting the world on fire!

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THE MARVEL AGE 1985 CALENDAR

NOVEMBER

JIM SALICRUP··WRITER
RON ZALME··ARTIST
ADAM PHILIPS··COLORIST






AY
WEDNESDAY
THURSDAY
FRIDAY
SATURDAY
1 HAPPY BIRTHDAY, JIM GALTON!
WHO'S THAT?
HE'S THE BOSS!
2 HAPPY BIRTHDAY, HOWIE POST!
6 LOOK WHAT HAPPENED WHEN YOU HAIRLESS APES DIDN'T VOTE FOR ME! WAUGHH!
7
8 MEET THE SPIDER FAMILY...
9 HAPPY BIRTHDAY, BILL MANTLO!
13 HERE'S A TEAM-UP WE'D LIKE TO SEE...
14 ...CLOAK AND DAGGER!
DANCIN' IN THE STREETS
15 HAPPY BIRTHDAY, STU SCHWARTZBERG, YOU WILD AND CRAZY GUY!
WHO ME?
16
20 MISTY, MEET A.K.A. THE WASP...
JANET VAN DYNE
21
YOUR WORRIES ARE OVER!
22 HAPPY BIRTHDAY SAGITTARIUS!
23 MEET THE HULKS...
26
27
28 SPEND THANKSGIVING WITH POWER PACK...
29 ...OR THE VISION AND THE SCARLET WITCH!
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